Bb

Swing and Sweet

30s –40s

Fake Book

Concert

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30s –40s

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James	I've heard that song before	112
James	You made me love you	247
Jordan	Ain't nobody here but us chickens	2
Jordan	Caldonia	24
Jordan	Choo choo ch'boogie	32
Jordan	Knock me a kiss	120
Miller	At last	10
Miller	Chattanooga Choo Choo	29
Miller	Don't sit under the apple tree	45
Miller	Elmer's tune	49
Miller	In the mood	93
Miller	I've got a gal in Kalamazoo	107
Miller	Juke Box Saturday Night	117
Miller	Little brown jug	128
Miller	Moonlight serenade	143
Miller	Pennsylvania 65000	165
Miller	String of pearls	200
Miller	Sunrise serenade	204
Miller	Tuxedo Junction	224
Shaw	Begin the beguine	13
Shaw	Carioca	27
Shaw	Comes love	35
Shaw	I cover the waterfront	73
Shaw	Indian love call	96
Shaw	Lady be good	121
Shaw	Lover come back to me	133
Shaw	Rosalie	174
Shaw	Softly as in morning Sunrise	18
Shaw	Stardust	197
Shaw	Swonderful	208
Shaw	What is this thing called love	234
Shaw	Yesterdays	242

Playing Swing & Sweet Music Of the 1930s-1940s

Rhythm playing is the main subject of this essay. Old music bands have trouble finding good rhythm players who know the styles. Old music styles are not taught in school at any level, because the teachers don't know anything about the music or how it is supposed to be played. The following is an introduction to the art.

Your job is ***Rhythm:*** to provide a floor for the horn men and the dancers to bounce on. ***Zap!!*** You are a ***floor.*** Physically and aesthetically rhythm persons sit BEHIND the horns, unlike top-40 and rock. Unlike modern jazz, you are ***not equal*** to the horns.

In fact, there is a musical hierarchy: think of it as an upside-down pyramid: drums on bottom providing the basic beat. Bass and guitar augmenting that, plus harmony. Piano supports the rhythm, but also provides musical fills of all types. The horns are on top and are the main purpose of the band.

If you do your job the horns will be so comfortable that they'll be too busy playing the ideas cascading from their muses to even notice you. And dancers will be liberated, inspired to groove the roof. You are ***not*** there to "express yourself". Comping is an art; a real artist or just plain old "pro" will be fulfilled by making the band ***sound*** and ***feel*** better.

KISSS method: Keep it ***Simple, Solid, and Soft***. A good rhythm section is a ***unit***– often one can hardly identify the pieces. Make sure you know and play first and foremost the ***basic*** rhythm strokes for the various dances. *Busy without basic beat confuses the dancers and distracts everyone else!!*

A good bandleader will, within the needs of the gig, try to give each musician, including the drummer, a bit of space to stretch out to relieve the boredom of straight comping.

Drummers: *Big Band / swing* uses the ***High-Hat***, and moderate, selective rim and other zaps to propel the horns. Pop drummers use all sorts of Hi-Hat technique for rock and disco; use it for swing and even two-beat tunes! Stay **off** the ***ride*** cymbals (except, of course, for change-ups)-- many drummers automatically switch to them for swing tunes, and maintain a loud hiss that:

- sounds like hell;
- wastes strokes;
- makes the horn men play louder (and therefore less well);
- keeps the drummer from hearing what's happening in front!!

Most drummers have had some experience playing post-1950 Count Basie or other jazz big band styles that include a lot of various off-beat fills and zaps. That won't work, because 30s-40s swing is hard 4/4 rhythm–the tunes were usually wriitten with that in mind, the big band charts were arranged for it, jitterbug dancing rides on it, and no matter the size of the band, or whether you are using sticks or just brushes, the modern Basie style destroys the feel of the old music. Most drummers can't even play up-tempo tunes with all that clattery non-rhythmic crap without screwing

up the almost non-swinging squarish 4/4 rhythm required, so back to simple 4...whack whack whack whack on snare and not-quite-closed hi-hat. You really ought to do 4 on the floor, but most drummers don't have the foot for fast 4/4.

If you just can't change your basic hand positions or basic ride-cymbal habits, at least dampen them to eliminate the hiss. Use a "butterfly" or similar paper clip to attach a piece of bicycle inner tube to the edge of each cymbal. There are plastic clips with soft material that may do the job. Eliminating the hiss enables one to hear the stroke–the ring dies almost instantly.

Combo playing is basically ***brush*** work--percussive, not soup-stirring. (Ellington and Basie - type tunes give you more leeway, but check with the band leader.) One of the really neat swing sounds is the combination of 4/4 brush strokes with the "chunk" of the swing guitar. (Listen to Cozy Cole on the earliest Billie Holiday-Teddy Wilson sides.)

Two-beat or "businessman's bounce" tunes should have a nice laid-back, ***lilting*** feel. Medium- to up-tempo show tunes often require square boom-chucking on the beat, but slow and moderate ones often want a slightly ***syncopated snap***, from the ***bass*** and ***piano***. Control it -- this ain't honky tonk or saloon ragtime -- and keep it solid, and you'll see the older crowd do some pretty wild stuff. ***Slow*** tunes can be played with a variety of dynamics and "feels", so that even at the same tempo, dancers can be inspired to move differently: the laid-back lilt, the lightly played but solid four, the bump & grind, the whacking thumping 4/4 (everyone playing 4 on the beat.) *The ideal set mixes the feel as well as the tempos and dances, so even if dancer response calls for a series of slow tunes, you pick tunes with different feels -- over the course of a set you are trying to make the dancers use every muscle in their bodies, as well as to set a mood.* As soon as you hear the horns syncopating, go into a solid four. It will propel the syncops into the stratisphere.

Guitar: Basically you do 4/4 chunk-chunk, choking it so it doesn't ring -- accoustic, into a microphone, not amplified -- and listen to the piano. Keep the chords simple so the piano has some place left to go. Well selected strokes can have an amazing effect on the overall sound and feel of the band. You can choke your chunks, play on the beat or slightly syncopate it after the top; 2 & 4; or 1 & 3; let the stroke ring for varying lengths of time to lighten the rhythm section's pervasive 4/4; do an occasional fill when there's space (on the 1935 Goodman Orch. records, the guitar is heard clearly, eg. "Goodbye"). *But* how effective all this is depends on how well you integrate it with the rest of the rhythm section. If you see your-self as a rhythm person, at least in this context, playing with the dynamics can be as much fun as fancy solos and runs.

Bass and ***Piano:*** DON'T DOODLE!!! Play basically in rhythm. ***Bass:*** 2-beat starts 1 & 3 and STAYS there; don't switch to 4/4 on the second chorus. 4-beat tunes start and stay 4/4 except for change-ups -- remember the dancers, who don't dig sudden rhythm and tempo changes!! ***Piano:*** Boom-chuck on non-slow tunes. You can strengthen Horn **riffs** by playing along with them, add riff patterns in out choruses like a Big Band horn section, zap here and there, add controlled fills. Work with the guitar for studied unity or coordinated contrasts. In a 4-piece section, the DBG playing straight 4, with the piano playing riffs, can very powerfully propel the horns and dancers, and make the band sound larger.

Everyone should be listening closely to what the others are doing. If you hear someone taking a fill, or solo, play straight rhythm. When nothing is happening, watch for your chance to fill or take a break. Learn what kind of rhythm or accompaniment each player likes during his solo.

Resources:

There's plenty of music and loads of CDs to help you learn the songs and style. For learning purposes, the literature may be divided into *pop tunes* and *big band tunes.* For the pop tunes, the "Ultimate" series, available at any good music store, are as good a source as any, except that the chords are often somewhat more modern; the "pop" tunes include 1920s-1930s classics such as "I've found a new baby" that were played by small swing and big bands alike; they're just regular tunes with standard structures. However, when it comes to the "big band" tunes, many tunes such as "In the mood" are really known by the Glenn Miller, etc., record, and so you have to learn the salient parts of the record. "In the mood" has a classic introduction which is a set piece and everyone must know it--the melody line and the rhythm zaps; if you screw it up *everyone* will know it. Other pieces such as "String of pearls" have a melody that audiences know, but if you don't play the arrangement ala the record, improvising on the blues chords of the solo section is basically a bull sandwich. And there are no fake books of these classic charts. More often than not if you see those pieces in music books with titles such as "Songs of the Big Band Era", what you are getting is sheet music editions of the *song*, which in no way resembles the chart. So you may have to locate "stock" (published dance band arrangements) charts of the and do a lead line from the piano part, taking chords from the guitar part. *Bottom line: There's virtually no material that's usable on the bandstand, hence this fake book...*

There are hundreds of CD reissues of the classic swing tunes, and an increasing number of CDs with the sweet and 2-beat standard and show tunes. For the small group swing style, the Teddy Wilson Orchestra with Billie Holiday (most often found under Billie Holiday) are splendid examples, as are the Lionel Hampton small group sides from 1937, where the sound of the rhythm section is very clear and the musicians are the greats of the era.

In conclusion, remember: just because *you* think it sucks, doesn't mean what the other guy's playing is bad. And a request for Nu Yawk Gnu Yawk, doesn't mean the guest hates you. You are there to entertain; inspire guests to hire the band for their affairs; and make the boss hire you again. If you hate 'em, they'll know it. So love 'em and earn your bucks.

30s, 40s Must List

The many slow and 2-beat tunes in the list are standards of either the early 30s–the golden age of American song--or swing era, eg "I can't get started"; or today–some were revived and immortalized by Frank Sinatra ("Way you look tonight"), so they're often requested. Many "must" tunes are from the twenties, eg. the Goodman Trio/Quartet play list, so check out the Dixie Must List.

After you've gone Bb
All of me C
All the things you are Ab
Almost like being in love Bb
Amapola Bb
As time goes by Eb
At last C
Avalon F

Begin the beguine (Artie Shaw) C
Bei mir bist du shoen Am
Blue moon Eb
Blue skies Dm
Body and soul Db

Caravan Ab
Chattanooga choo choo C
Cheek to cheek C
Choo choo ch'boogie F
Christopher Columbus F

Dancing in the dark Eb
Deed I do Eb
Deep purple F
Do nothing till you hear from me F
Don't be that way Eb
Don't get around much anymore C
Dream Bb
Dream a little dream of me G

Easy to love C
Elmer's tune C
Embraceable you G
Foggy day (In London Town) F
Fools rush in C
Exactly like you Bb
Frenesi (swing, Rhumba) Ab
Goodnight sweetheart Bb
Green eyes Eb
Harbor lights Eb
How high the moon G

I can't get started C
I don't know why Bb
I get a kick out of you Eb
I got it bad and that ain't good G
I got rhythm Bb
I let a song go out of my heart C
I'll be seeing you Eb
I'll see you in my dreams F
I'm getting sentimental over you F/Bb
I'm gonna sit right down and write myself a letter Bb
In a mellow tone Ab
Imagination Eb
In the mood Ab
Isle of Capri F
Isn't it romantic Eb
It don't mean a thing if it ain't got Bb
It's been a long long time F
It's d'lovely F
It's only a paper moon G
It's the talk of the town F
I've got my love to keep me warm Eb
I've got you under my skin Eb

Lady be good F
Lady is a tramp C
Little brown jug C
Love is here to stay F

Man I love C
Marie F
Memories of you Eb
Moonglow F
Moonlight in Vermont Eb
Moonlight serenade F
My funny valentine Eb
Nearness of you F
Nice work if you can get it F
Nine-twenty special Bb

Oh Lady be good F
On the sunny side of the street C
On a slow boat to China Bb
On the Alamo Eb
Once in a while Eb
One o'clock jump C
Opus one G
Out of nowhere G
Pennies from heaven C
Pennsylvania 6-5000 Ab
Perdido C

Red sails in the sunset F
Rose room F
Rosetta F
Route 66 FSentimental journey C

Sing, sing, sing Dm
Somebody loves me F
Someone to watch over me Eb
Star dust C
Stars fell on Alabama C
Stormy weather Ab
String of pearls C, Ab
Summertime Am
Sweet Lorraine F
Swonderful Eb

Take the A-Train C
Tangerine G
Tenderly Eb
There will never be another you Bb
These foolish things Eb
Tuxedo Junction Bb

Undecided C
Very thought of you Ab
Way you look tonight Eb
We'll meet again G
What a difference a day made F
What is this thing called love C
What's new C
Where or when Eb
Woodchopper's ball C
Wrap your troubles in dreams C
You do something to me C
You made me love you C

****

Secondary Priority Tunes

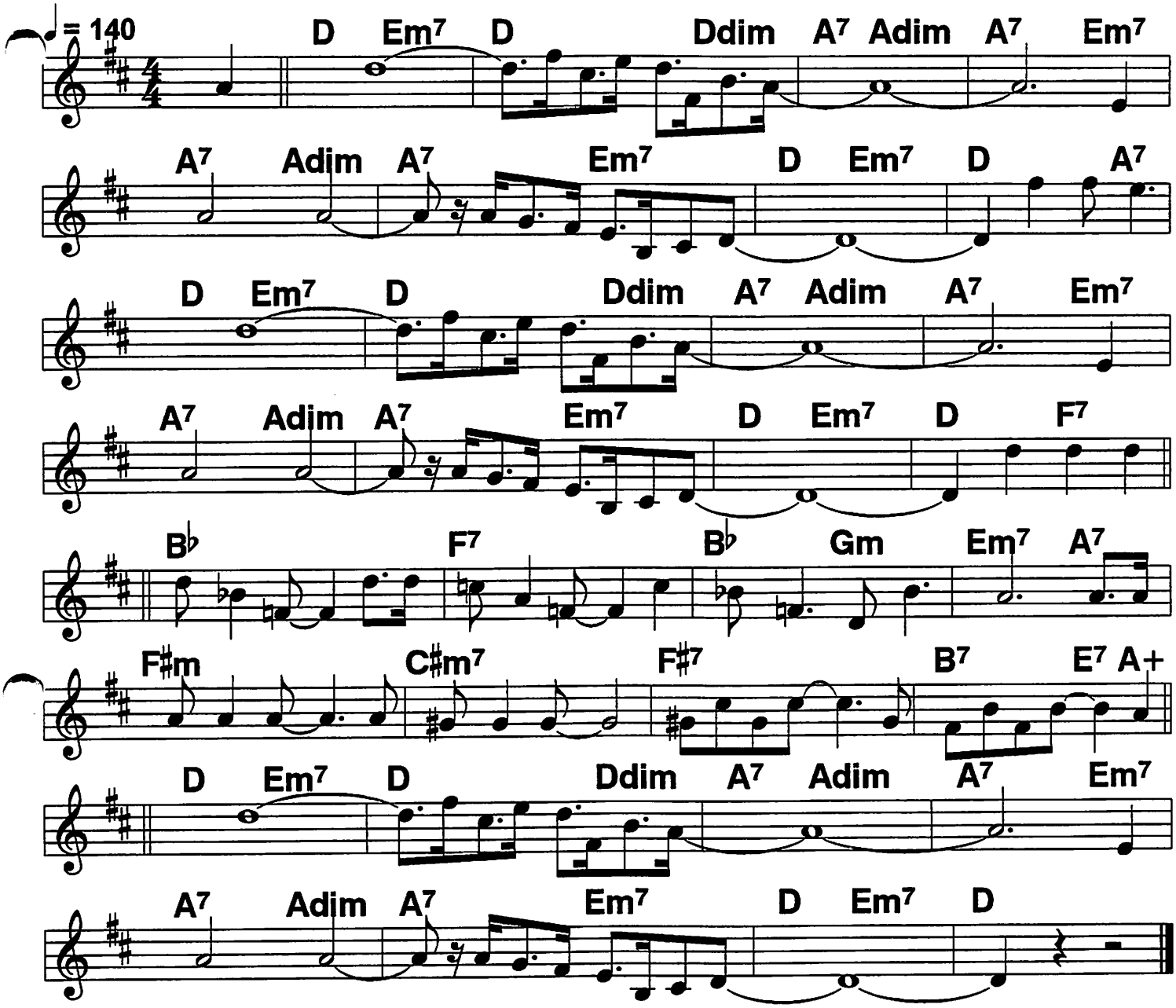
And the angels sing Bb
Boogie woogie bugle boy F
C jam blues C
Cherokee Bb
Comes love Bb
Flying home F/Ab
Glory of love G
Goody goody C
I've heard that song before C
Jersey bounce C
Let's dance C
Londonderry aire (Danny boy) F
Lulu's back in town F
Minnie the moocher G
Mood Indigo Ab
Night and day Eb
September in the rain Eb
Smoke gets in your eyes Eb
Softly as in a morning sunrise Eb
Solitude Eb
This love of mine C

About A Quarter To Nine

Bb book

Square 2-beat

Al Jolson; c. H. Warren, 1935



(The) Stars/// are gonna tinkle and shine./// /// This
Eve-/ ning/ about a quarter to nine./// / My lovin'
Arms/// are gonna tenderly twine/// /// a-
Round/ you,/ around a quarter to nine./// / I know I

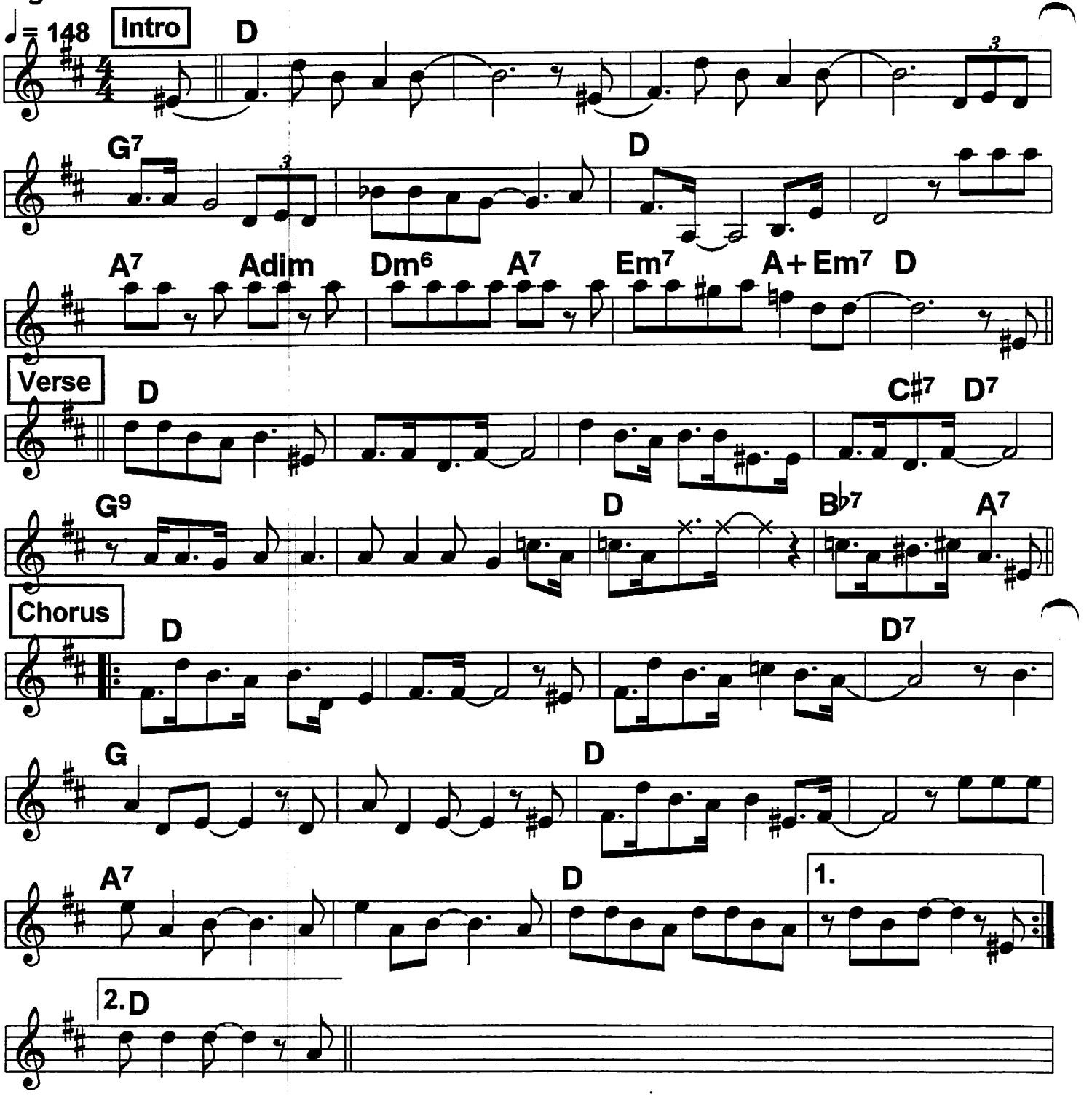
Won't be late, 'cause at half past eight I'm gonna hurry there// I'll be
Waiting where the lane begins/
waiting for you on needles and pins, And

Then,/// the world is gonna be mine,/// ///this
Eve-/ning/ about a quarter to nine./// /|||

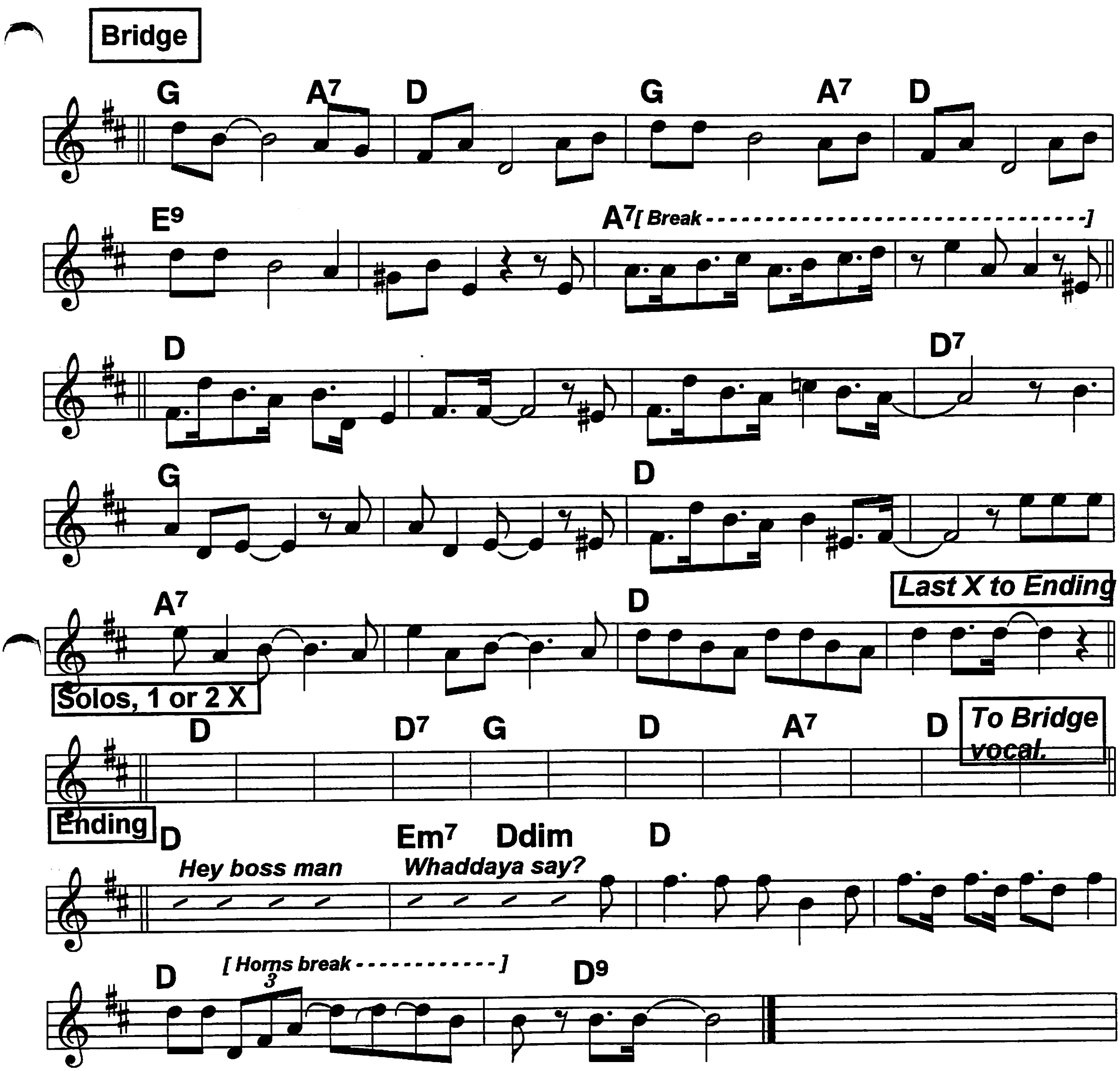
2 (Bb book) Ain't Nobody Here But Us Chickens (1)

Light Shuffle

Louis Jordan hit, 1947



Ain't Nobody Here But Us Chickens (2)



ROUTINE: Horn Intro, Vocal Verse, Chorus, solos, Vocal from Bridge, Ending

Bb book

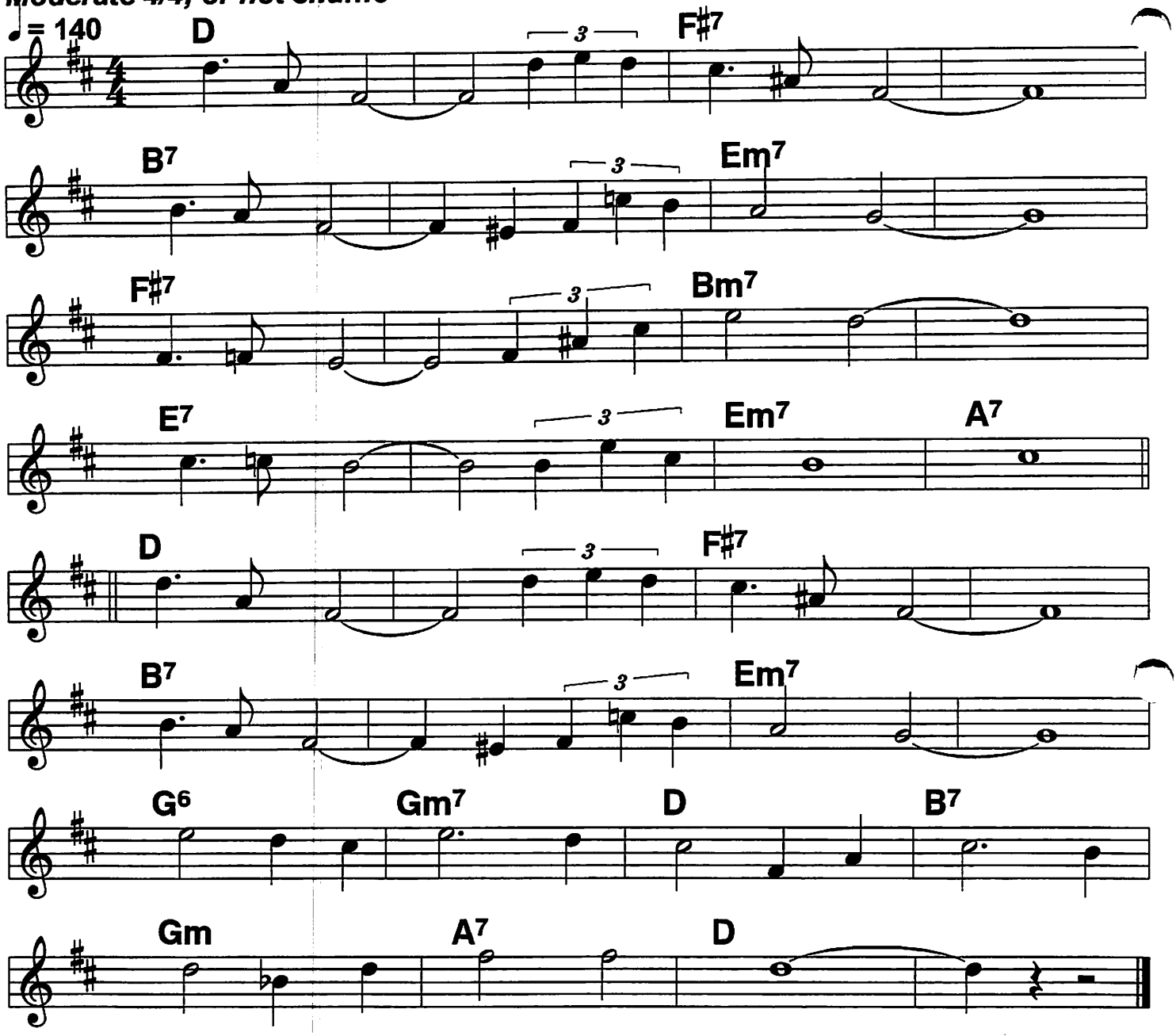
All Of Me

Billy Holiday; c. 1931

♩ = 158

Moderate 4/4; or hot shuffle

♩ = 140



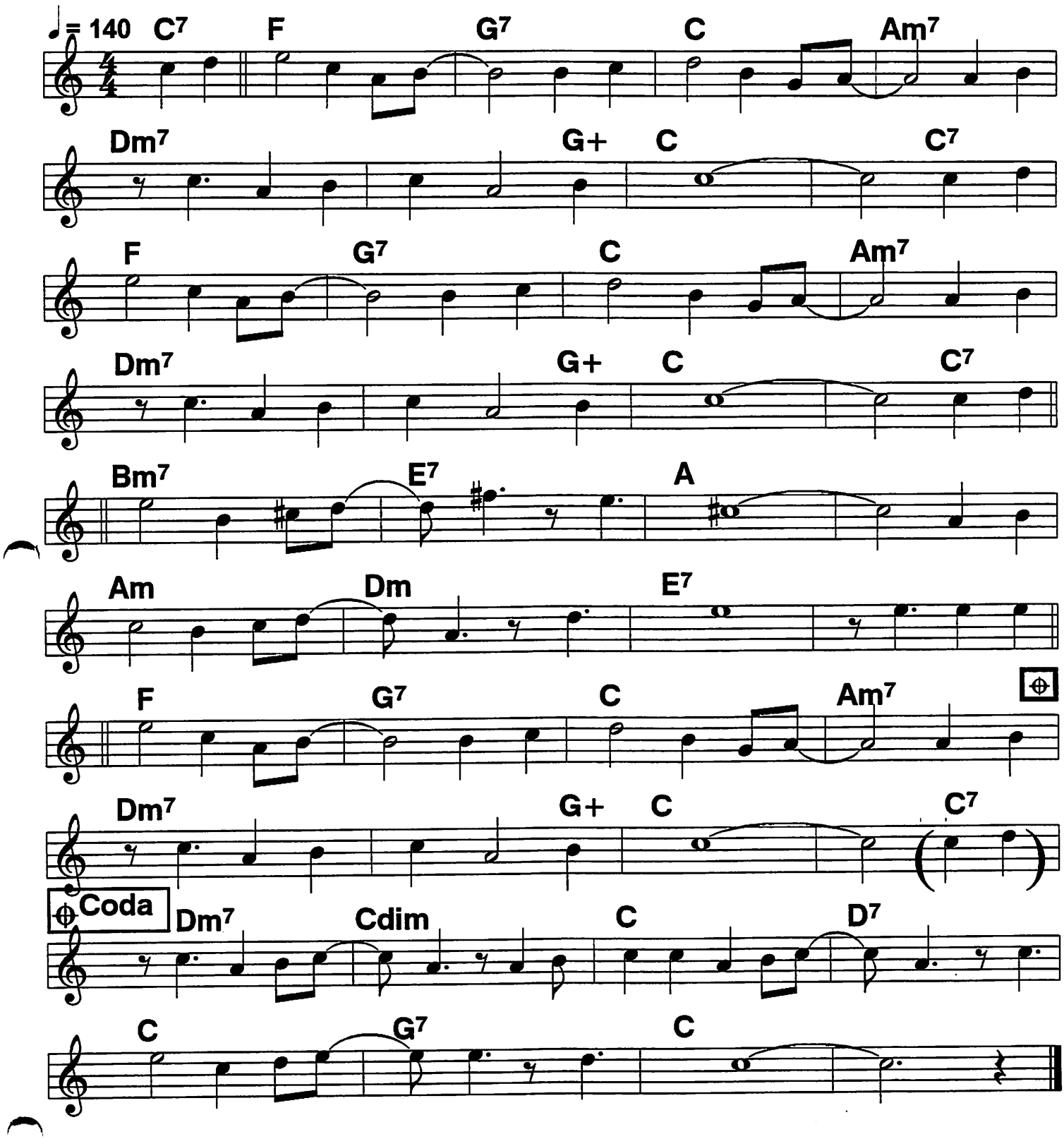
All of me/ // why not take all of me,/ ////
Can't you see/ /I'm no good with- out/ you./ ////
Take my lips/ //I want to lose/ them./ ////
Take my arms,/ // I'll never use/// them.///

Your goodbye/ //left me with eyes that cry,/ ////
How can I/ /go on dear with- out/ you./ ////
You/ took the part//that once/ was my heart,// so
Why/ not take all/ of/ me./// /|||

Almost Like Being In Love (Bb book)

Moderate 4/4 swing

c. 1947

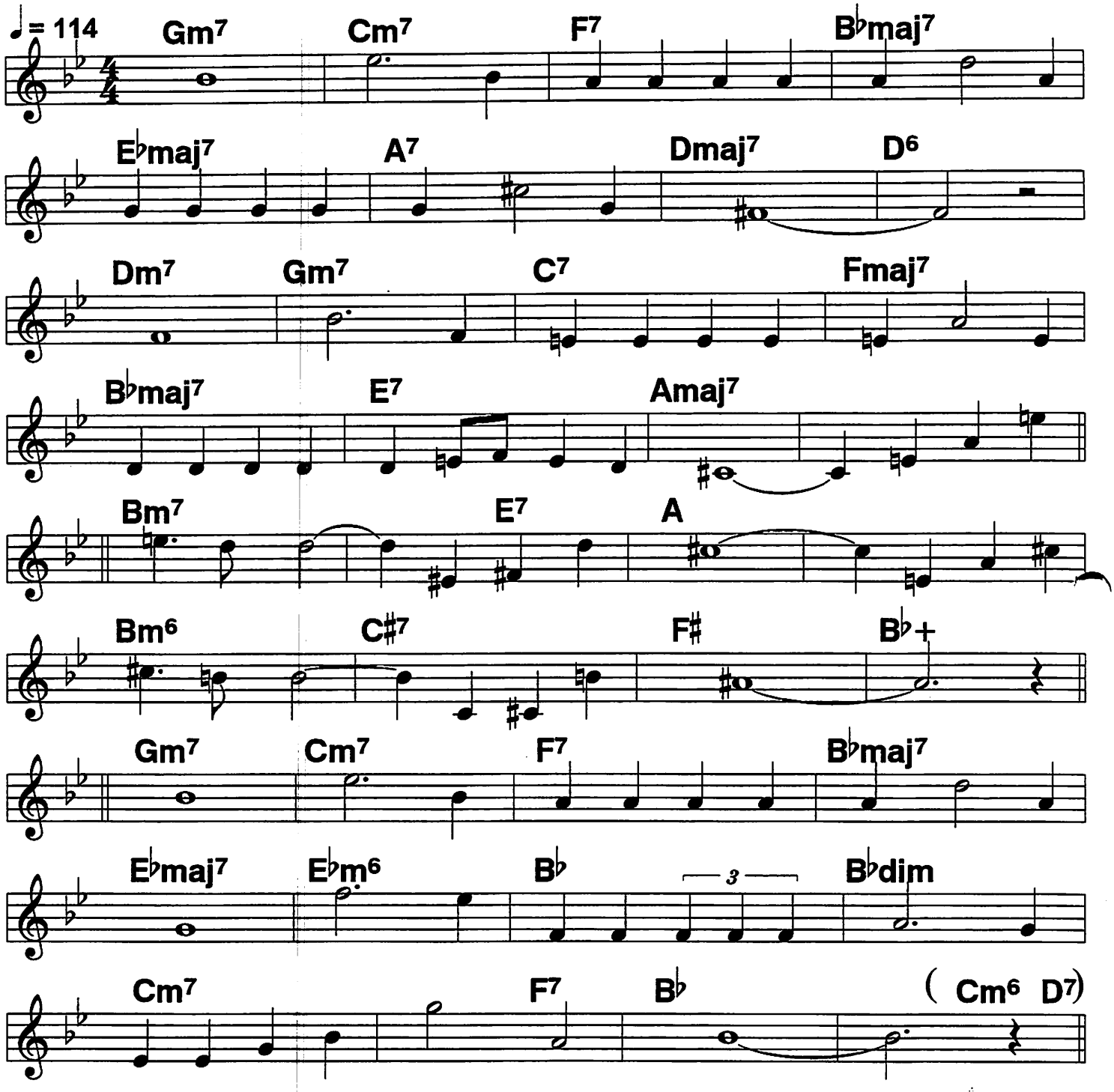


Bb book

All the Things You Are (1)

4/4 or 2-beat feel ♩ = 108

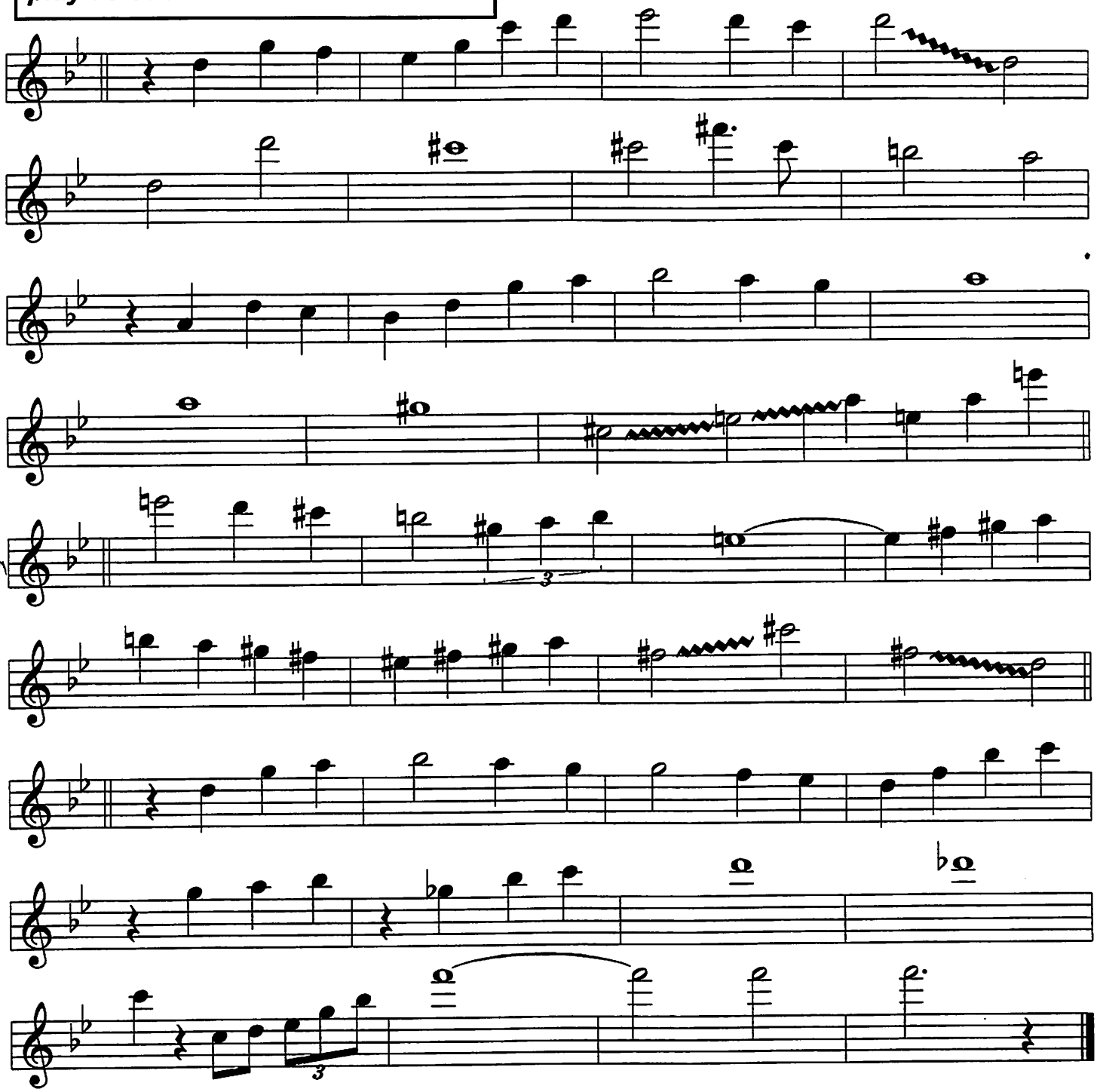
c. Kern, 1939



All The Things You Are (2)

Bb book

COUNTER MELODY--LAST X, play over melody if 2 horns; if 1 horn, play as out chorus.

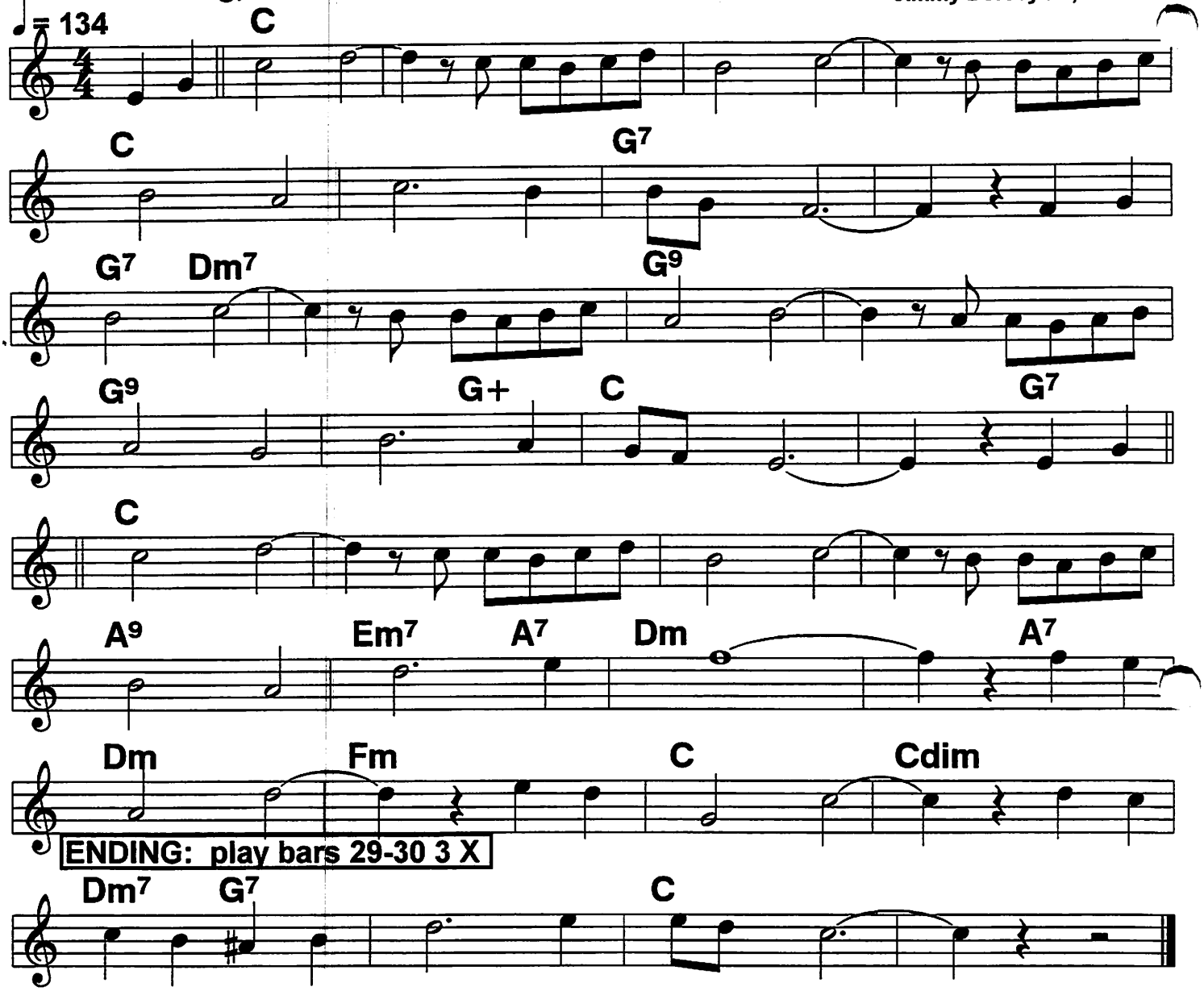


Amapola

♩= 124

Moderate swing; also rhumba

Jimmy Dorsey hit; c. 1924



(Ama-) Po-/la,/ /my pretty little pop-/py./ /you're like the lovely
Flow'r/ so/ sweet// and heavenly.// / | Since I
Found/ you/ / my heart is wrapped a- round/ you./ / and loving you, it
Seems/ to/ beat// a rhapsody.// / | Ama-

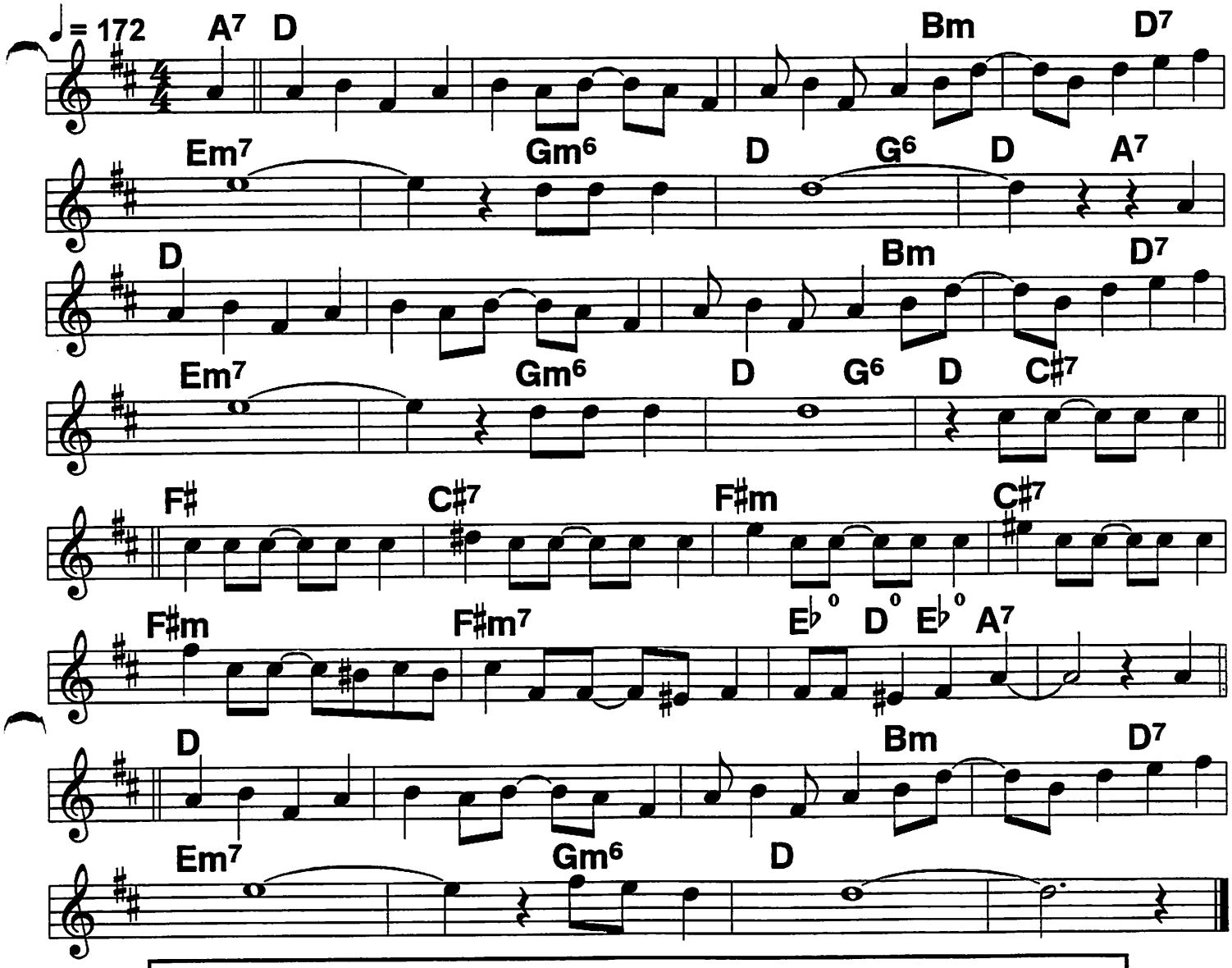
Po-/la./ / the pretty little pop/-py/ / must copy its en-
Dear-/ing/ charm// from you./// /| Ama-
Po-/ la/ /| Ama- po/la,/ /| How I
Long to hear you say// "I love you."// /|||

Anything Goes

Bb book

Square 2-beat

c. Cole Porter, 1934



(In) Olden days a glimpse of stocking was
looked on as something shocking, now heaven
Knows,/// /|anything goes./// /|| Good
Authors too who once knew better words,
now only use four-let- ter words writing
Prose./// /| Anything goes!/// |The world has gone

Mad today, and good's bad today, and black's
white today and day's night today, when most
Guys today that women prize today are just silly gigolos. ///| So

---

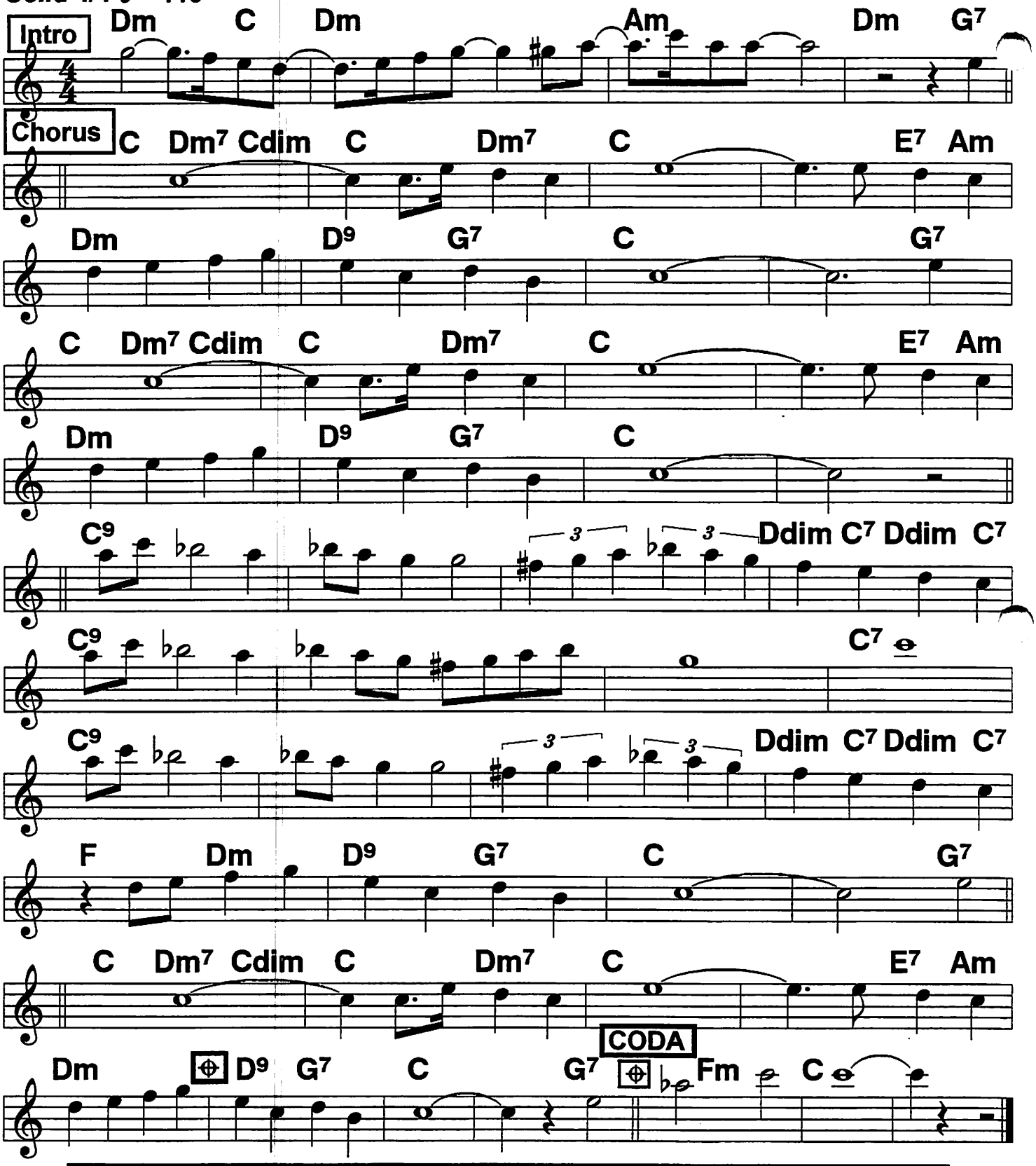
Though I'm not a great romancer I
know that I'm (you're) bound to answer when you (I) pro-
Pose,/// /| Anything goes!/// ///|

Bb book

And the Angels Sing (1)

Goodman hit, 1939

Solid 4/4 ♩ = 116

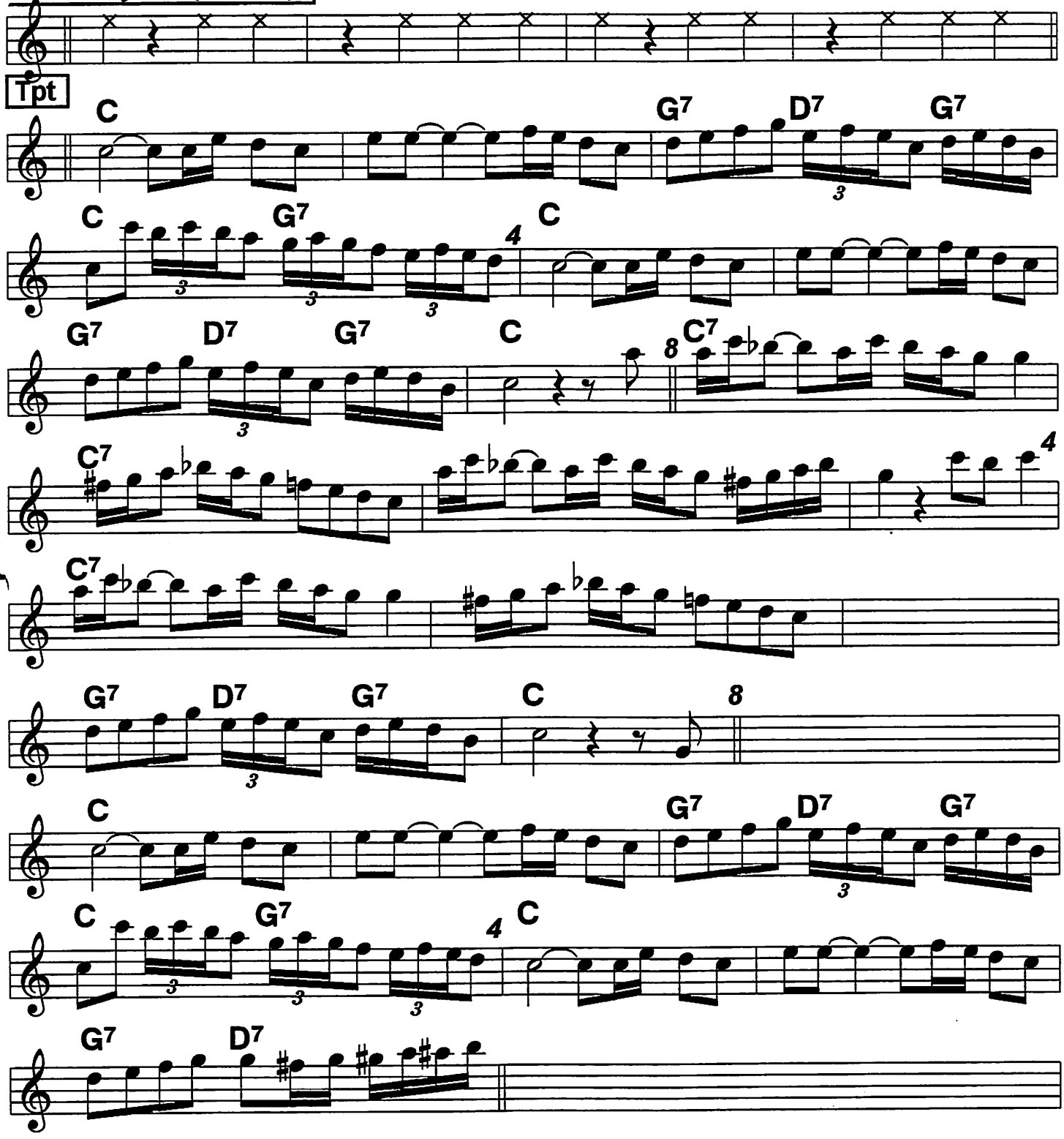


Play 2-3 X, then 4 bars Tom Tom HORA beat, 1 or 2 X DOUBLE TIME, ENDING: last 8 at regular time, use 2nd ending.

And the Angels Sing (2)

Ziggy Elman Solo. Orig. in F concert

Hora Rhythm (Drums)



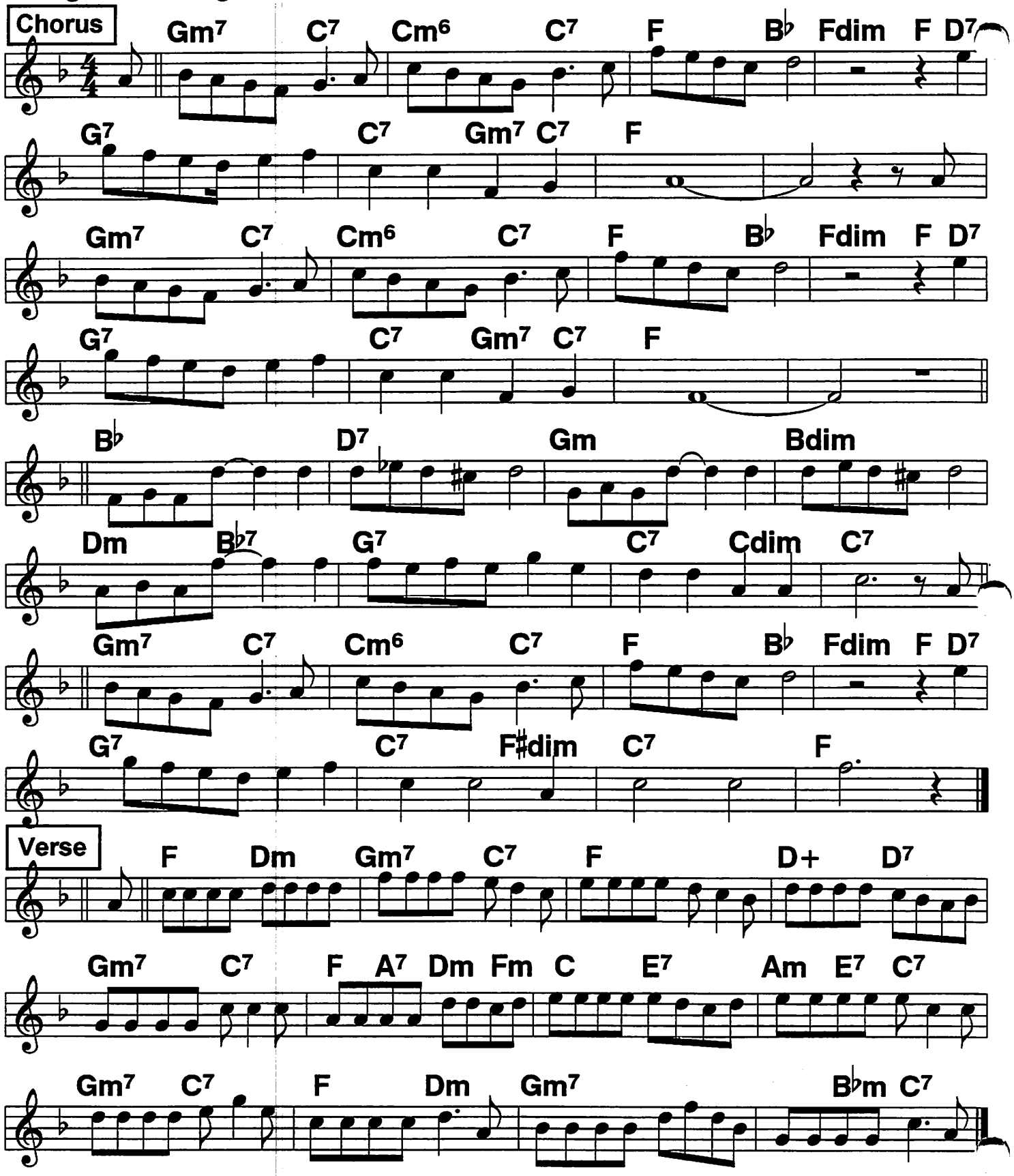
This solo is included because it is a classic, but you'll have to integrate it into the melody sheet yourself.

Bb book

As Time Goes By

Lilting 2-beat or light 4/4 ♩ = 84

Rudy Vallee hit; c. 1931

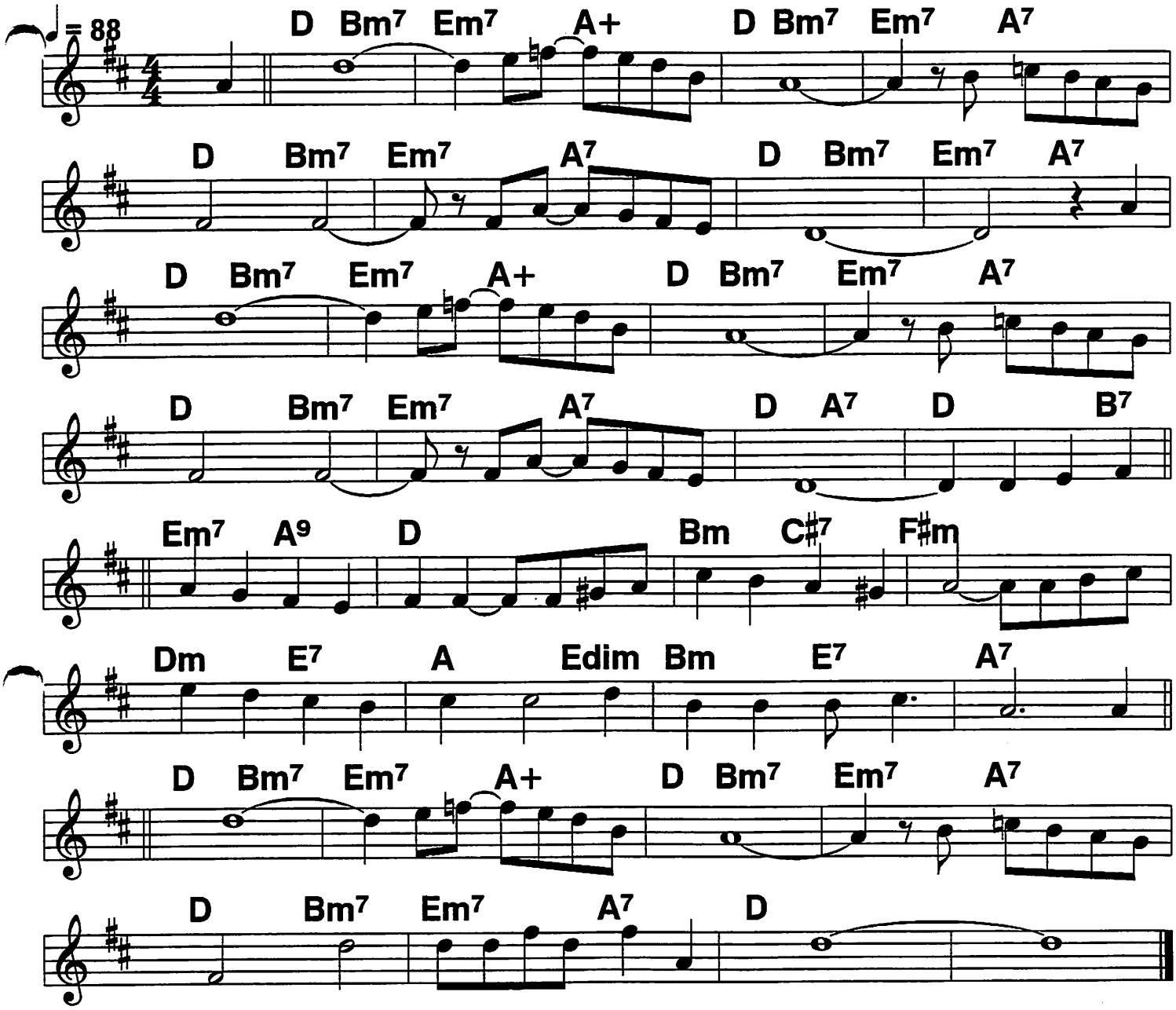


At Last

Bb book

Slow square 4/4

Glenn Miller hit, 1942



(At) Last,/// /my love has come a- long,/// / my lonely days are
O-/ver,/ /and life is like a song./// ///At
Last,/// /the skies above are blue,/// /my heart was wrapped in
Clo-ver/ /the night I looked at you./// / I found a

Dream that I can speak to, a dream that I can call my own.///I found a
Thrill to press my cheek to,/ a thrill I've never known.//You

---

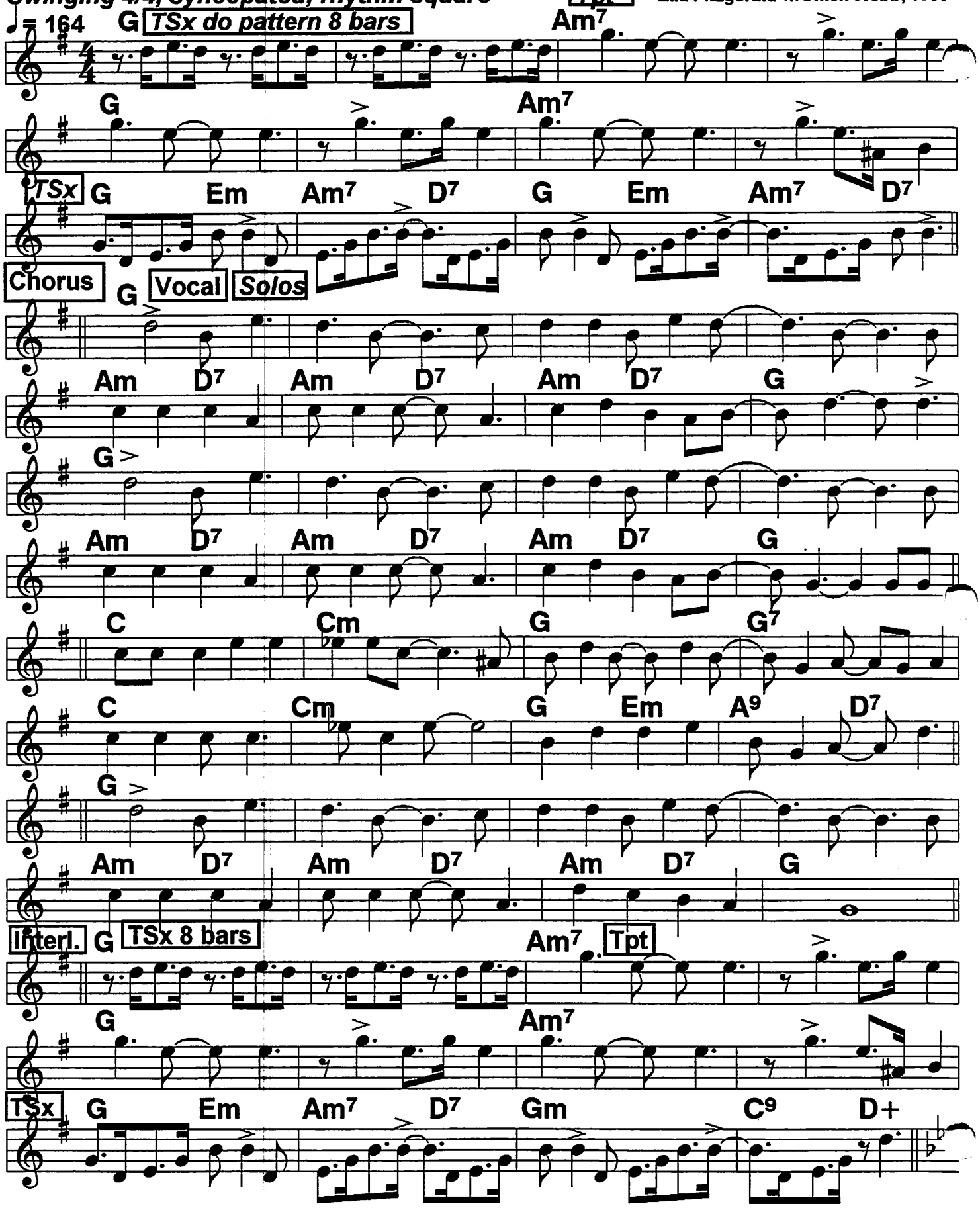
Smiled,/// /and then the spell was cast,/// / and here we are in
Heav-/en,/ / for you are mine at last./// ///|

Bb book

A-Tisket A-Tasket (1)

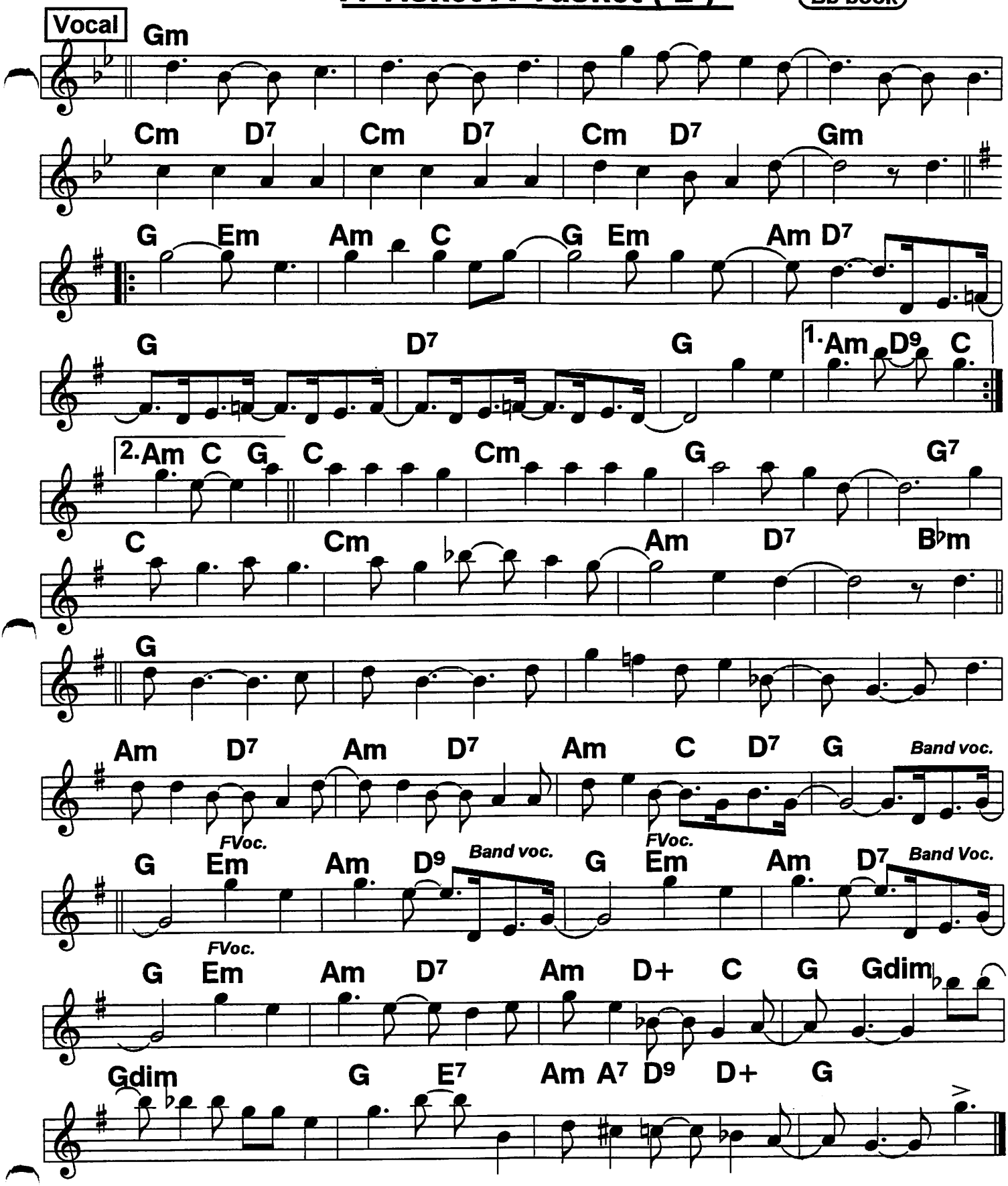
Swinging 4/4, syncopated; rhythm square Tpt Ella Fitzgerald w/Chick Webb, 1938

♩ = 164 G TSx do pattern 8 bars



A-Tisket A-Tasket (2)

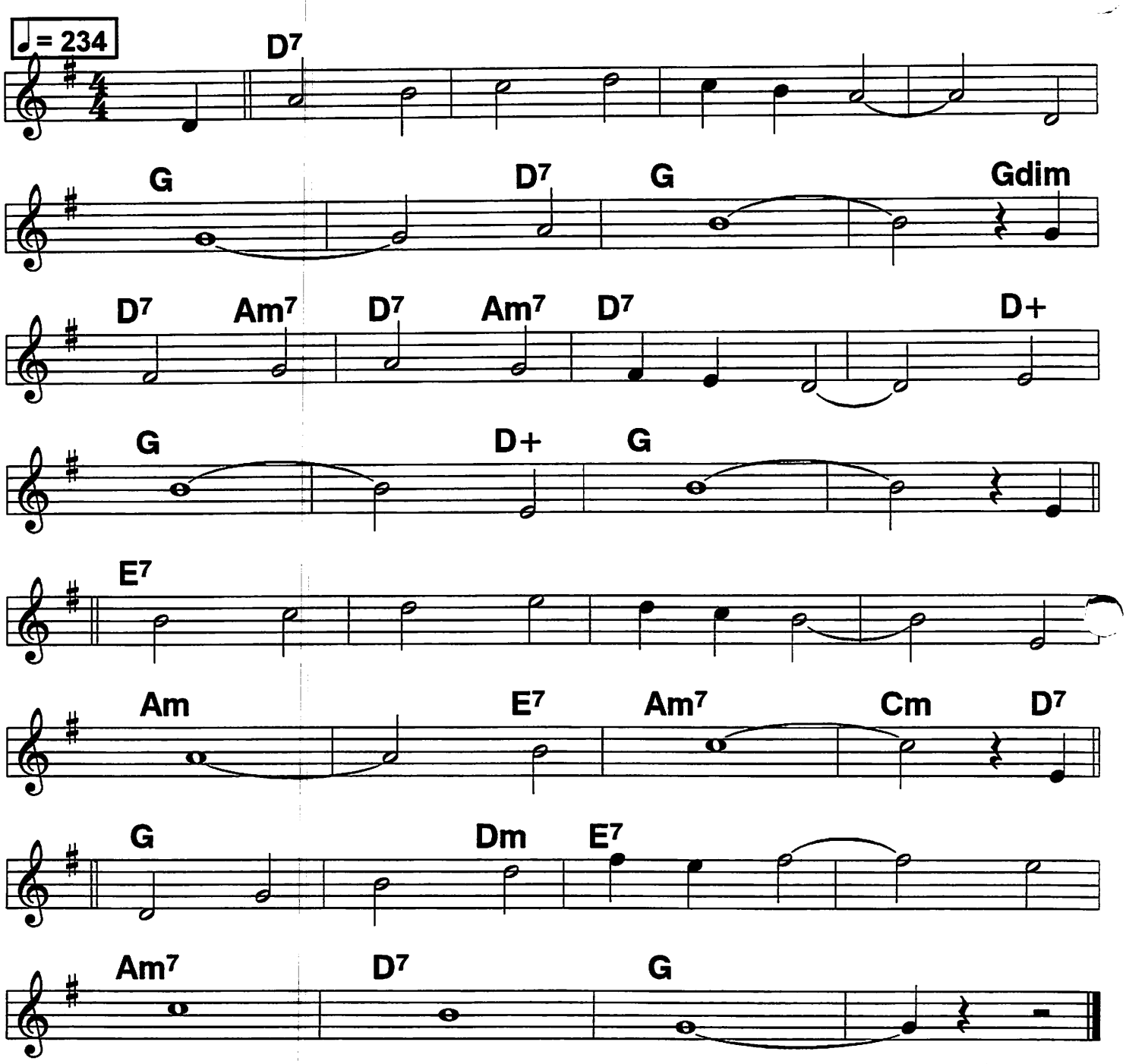
Bb book



Avalon (1)

4/4 ♩= 210 ♩= 254

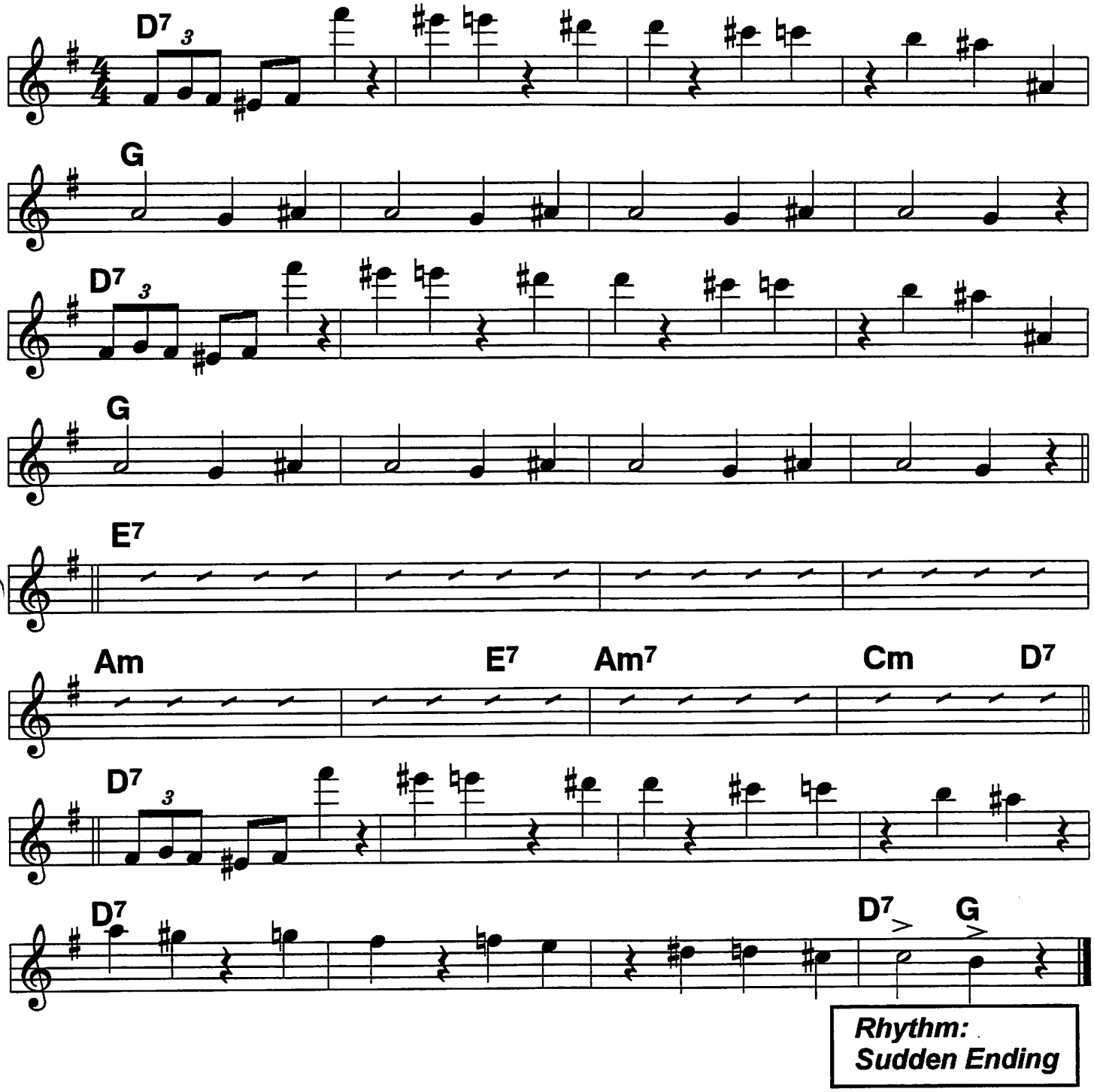
Benny Goodman Quartet, 1937



Avalon (2)

Bb book

Clarinet--Goodman ending

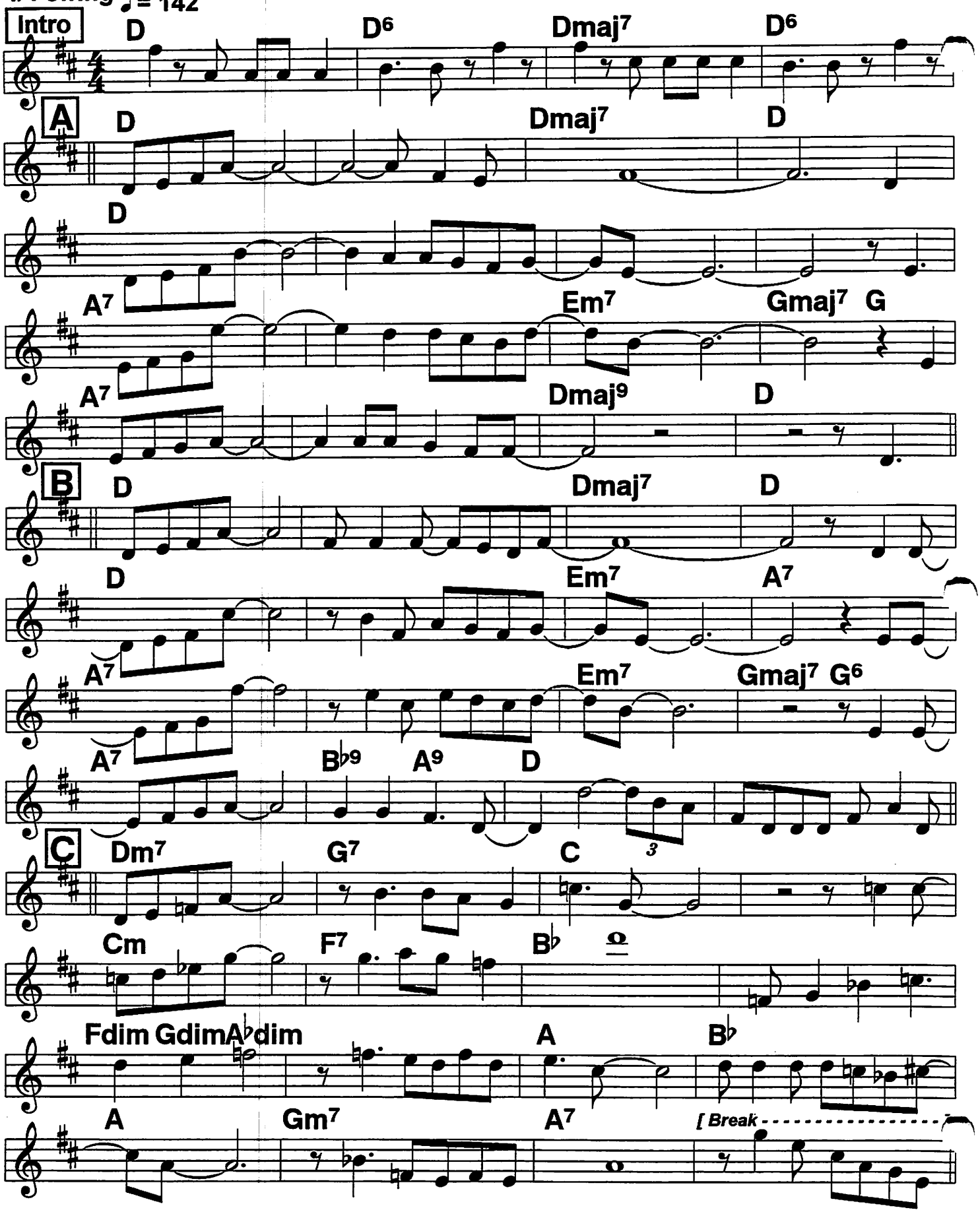


Bb book

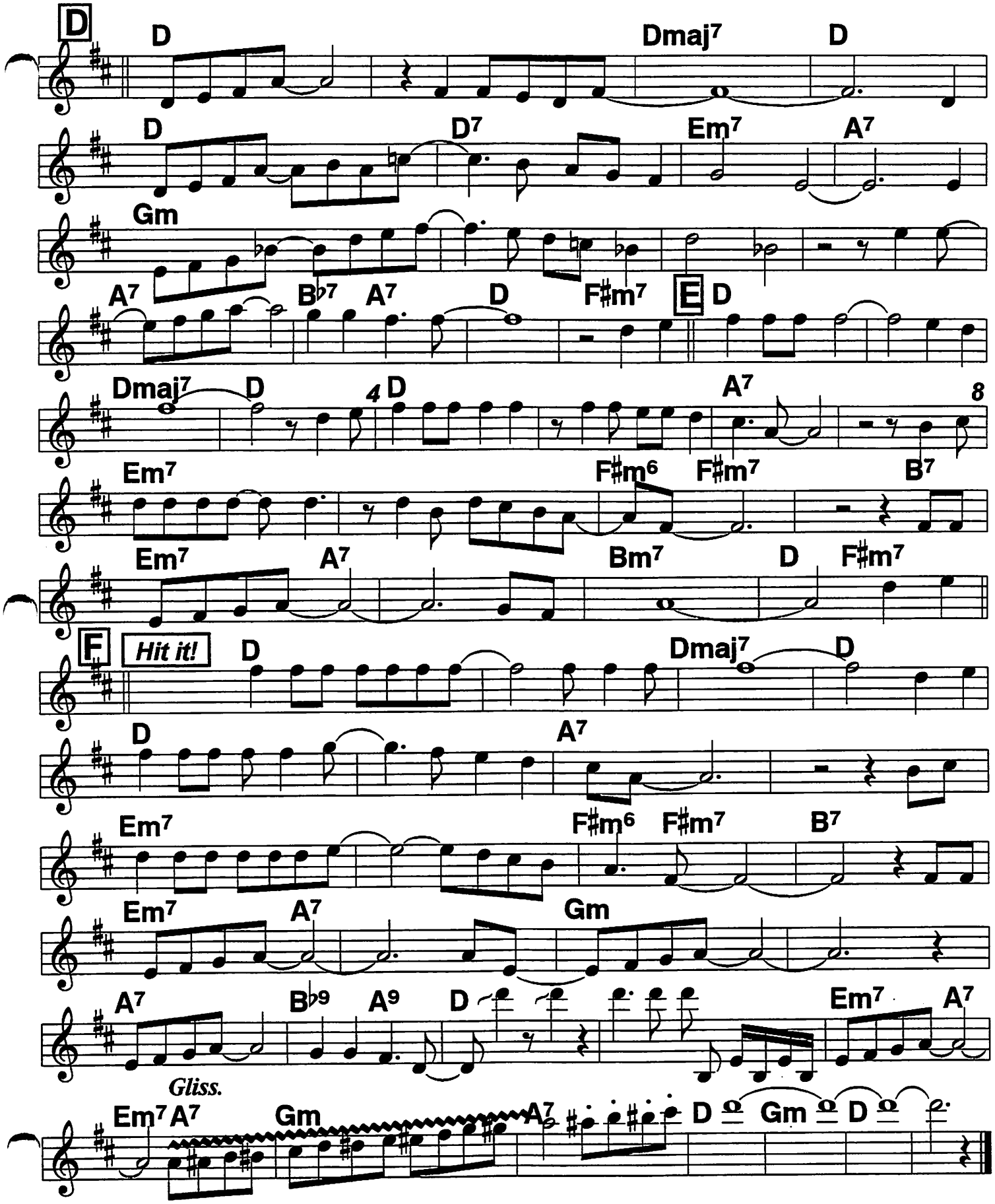
Begin the Beguine (1)

Shaw hit, 1938;
c. Cole Porter

4/4 swing ♩ = 142



Begin The Beguine (2)

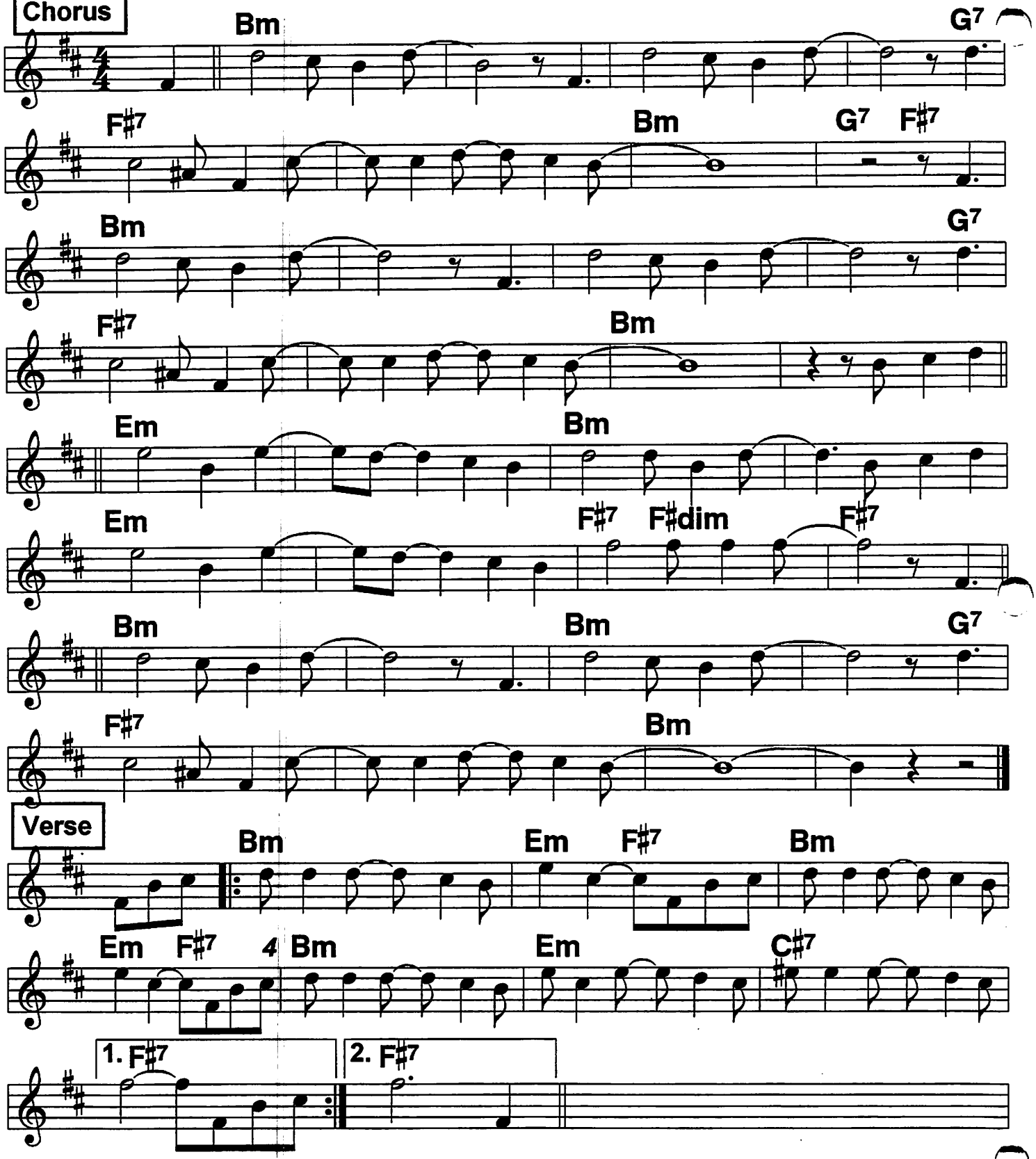


14 (Bb book)

Bei Mir Bist Du Schoen

Hard 2-beat or Hora ♩ = 216

Goodman Q., Andrews Sisters, 1937



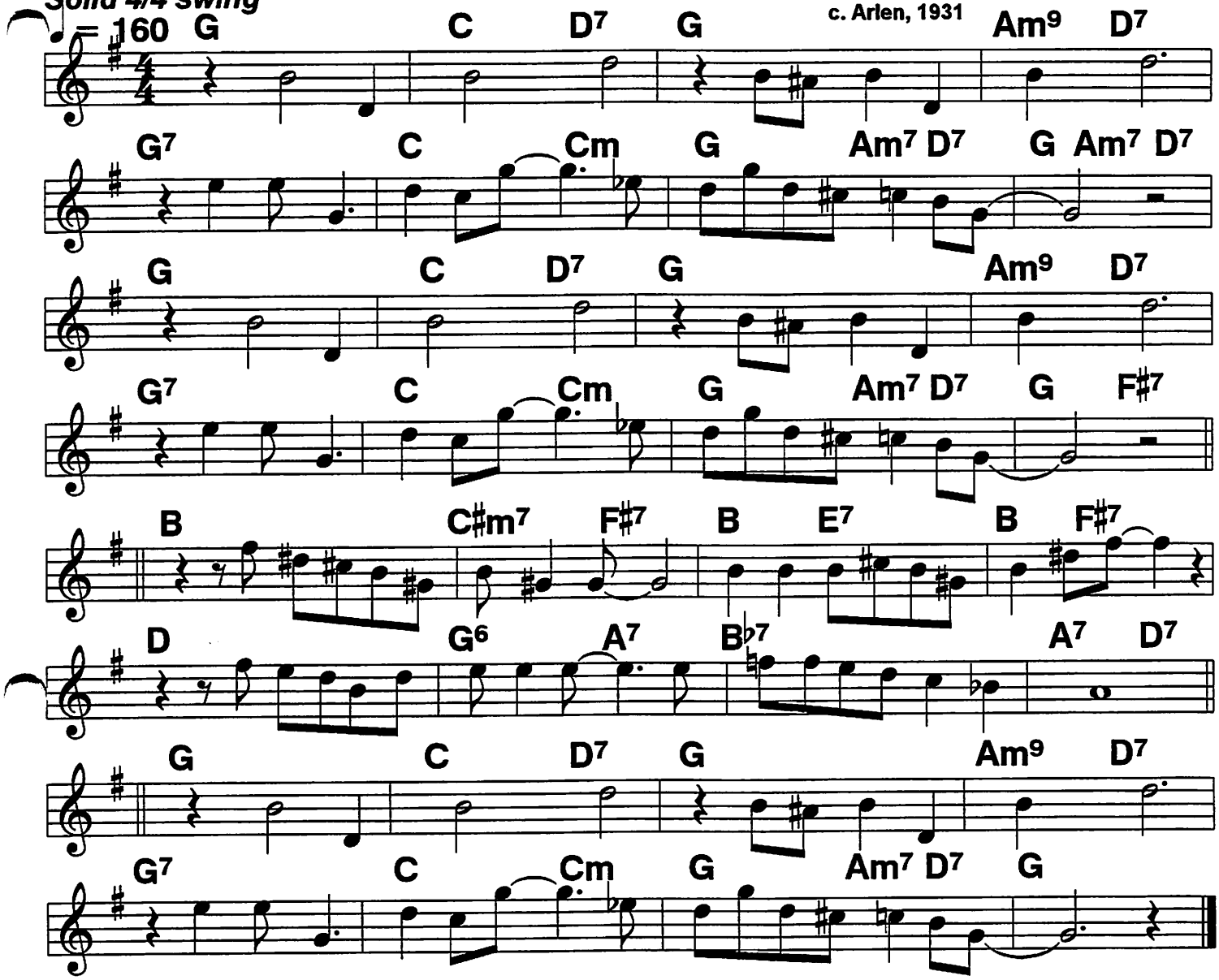
Tpt solo might be Ziggy Elman style. DRUM might do hora style on Bridge.

Between the Devil And the Deep Blue Sea

Bb book

Armstrong, Calloway; Peter Duchin
c. Arlen, 1931

♩ = 172
Solid 4/4 swing
♩ = 160



| I/ don't want/ you,/ |but I'd hate to lose you.//
|You've got me in between/ the Devil and the deep blue sea.///
|I / for- give/ you,/ | 'cause I can't for- get you.///
|You've got me in between,/ the Devil and the deep blue sea.///

| I ought to cross you off my list,/
but when you come knocking at my door,/
| Fate seems to give my heart a twist, and
I come running back for more.///

|I/ should hate/ you,/ |but I guess I love you.//
You've got me in between,/ the Devil and the deep blue sea.///

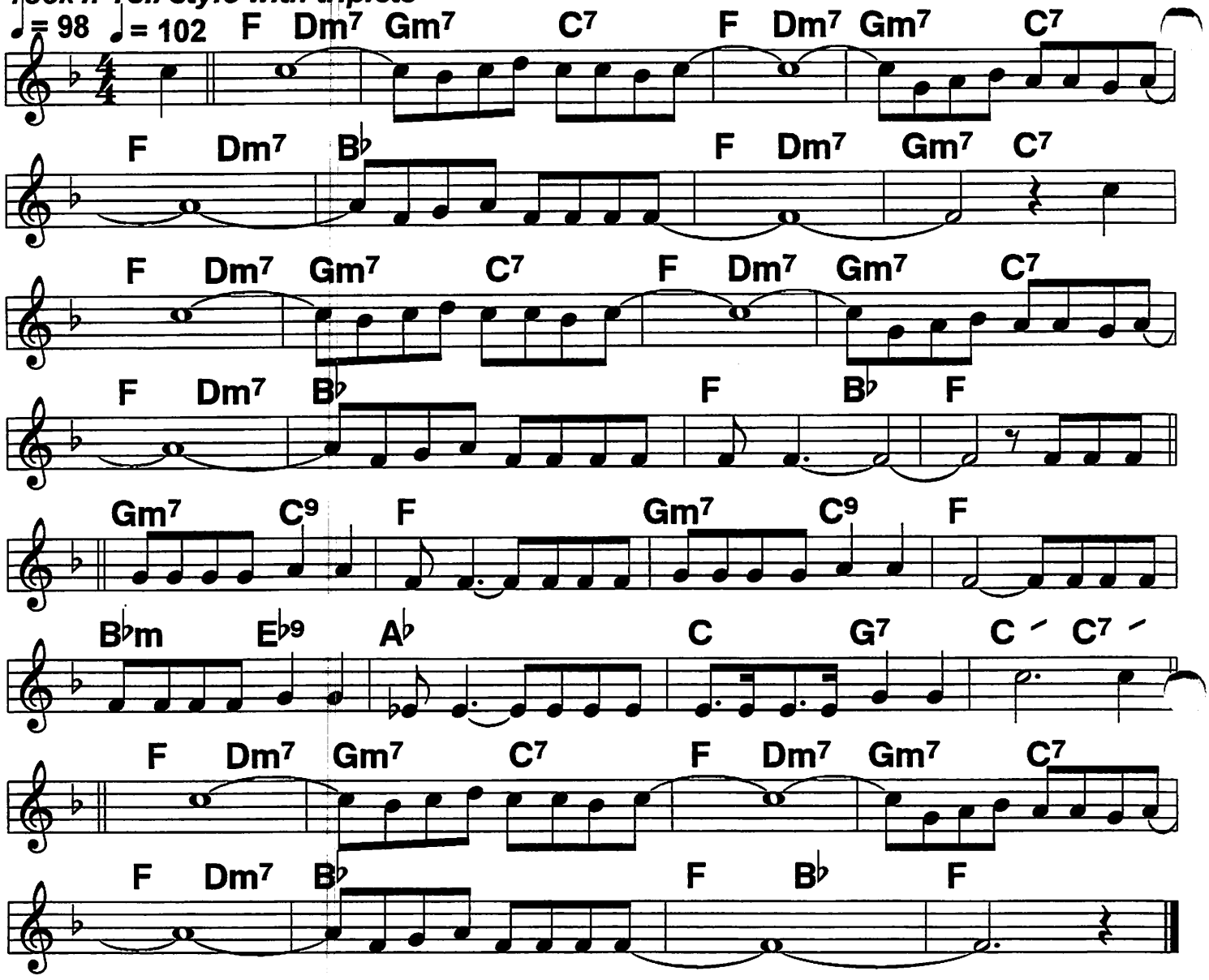
(Bb book)

Blue Moon

Marcels, 1961;
c. Rodgers, 1934

Lilting 2-beat; light 4/4; or
rock'n' roll style with triplets

♩= 98 ♩= 102



(Blue) Moon///, you saw me standing a- lone,/// without a dream in my
Heart,/// without a love of my own./// //| Blue
Moon,/// you know just what I was there for// you heard me saying a
Prayer for,// someone I could really care for./// //And then there

---

Suddenly appeared be- fore me/ the only
one my arms will ever hold/ I heard some-
Body whisper "Please a- dore me and when I
looked, the moon had turned to gold.// Blue

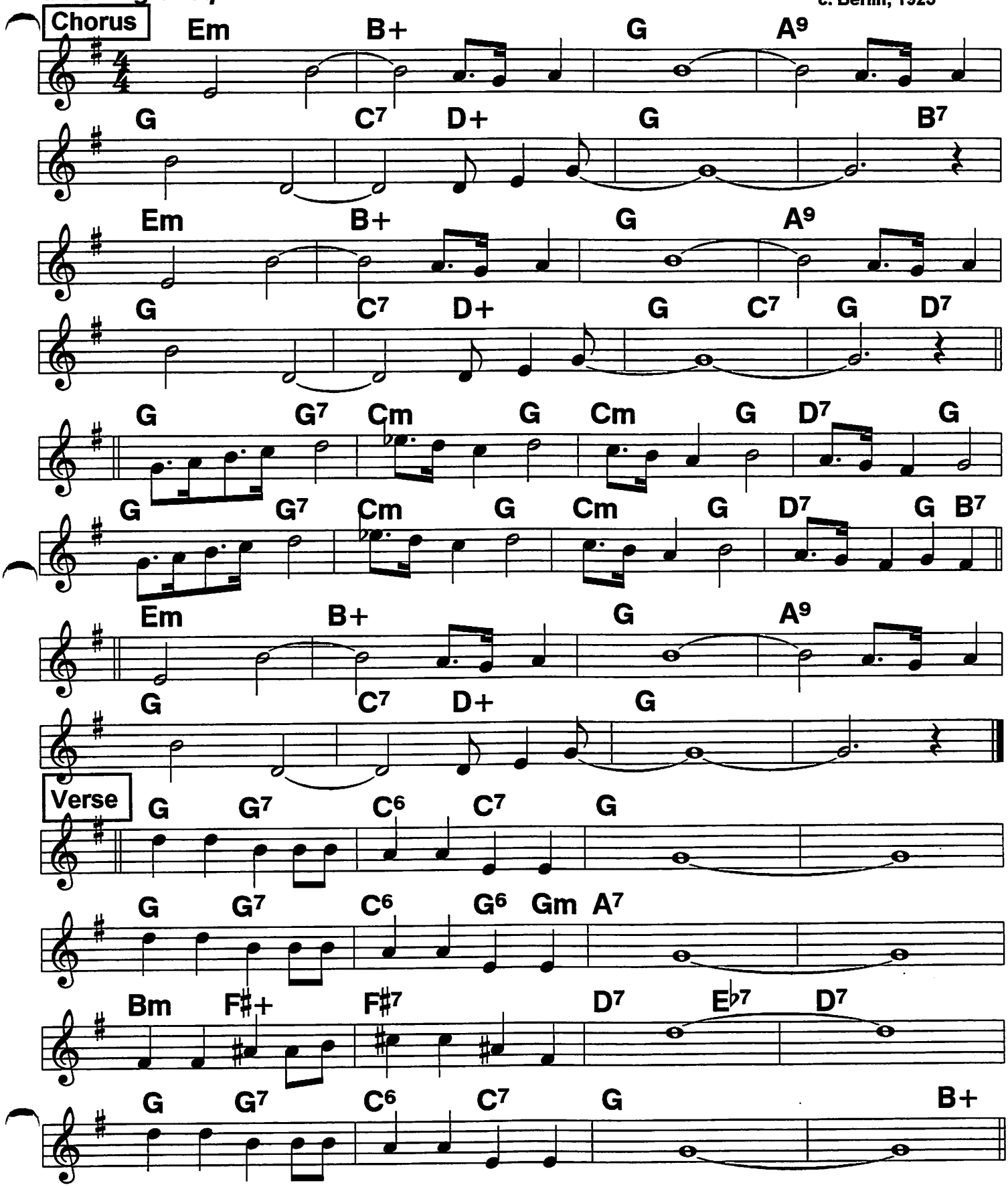
Moon,/// now I'm no longer a- lone,/// without a dream in my
Heart,/// without a love of my own./// //||

Blue Skies

♩= 158 ♩= 180
4/4 swing or square 20s 2-beat

TD=127, BG=154

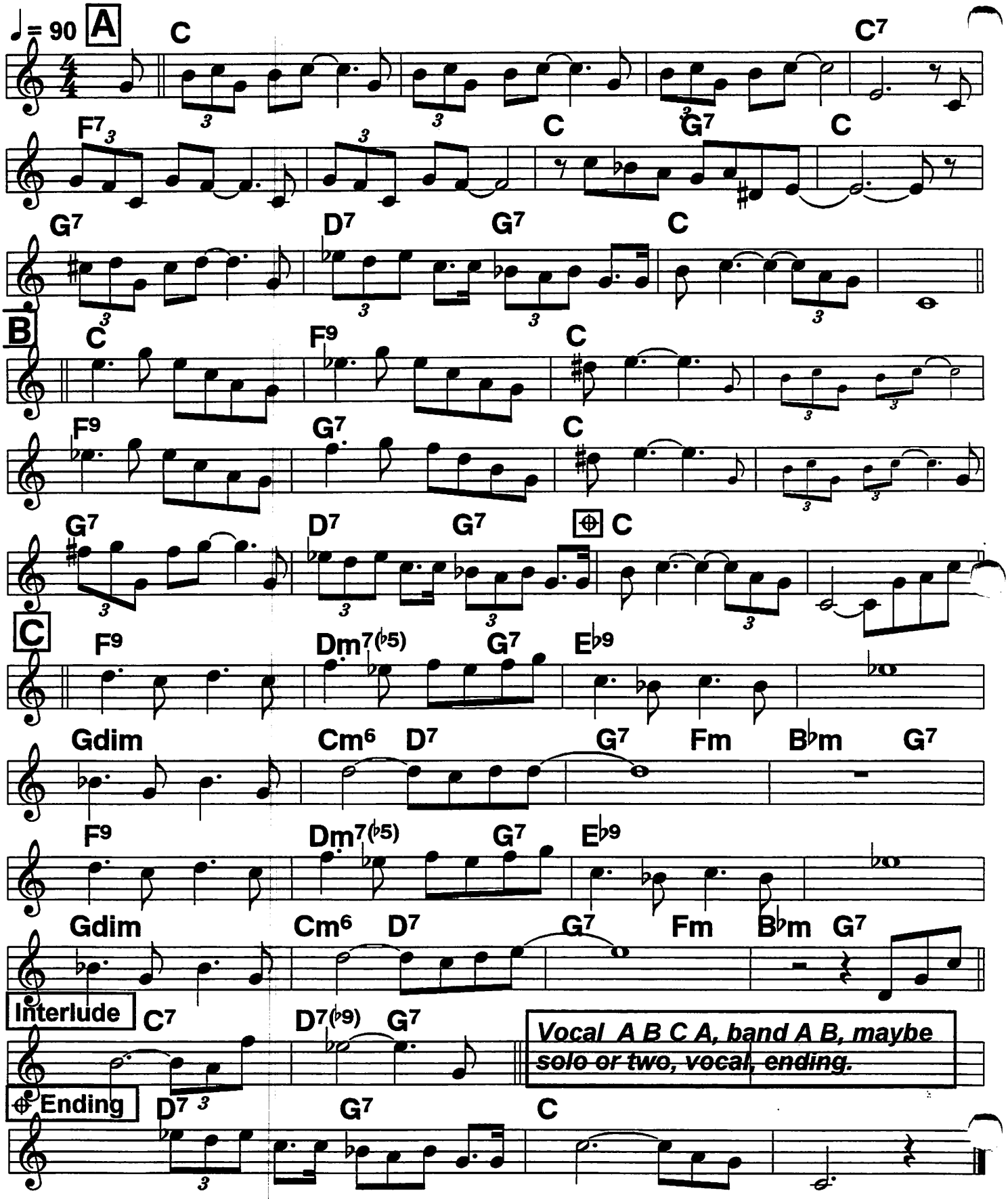
T. Dorsey, Goodman;
c. Berlin, 1925



Blues In the Night

Hard 4/4 or slow shuffle; horns play dirty filthy

Dinah Shore, Shaw, Goodman, Lunceford, 1942; c. Arlen, 1941



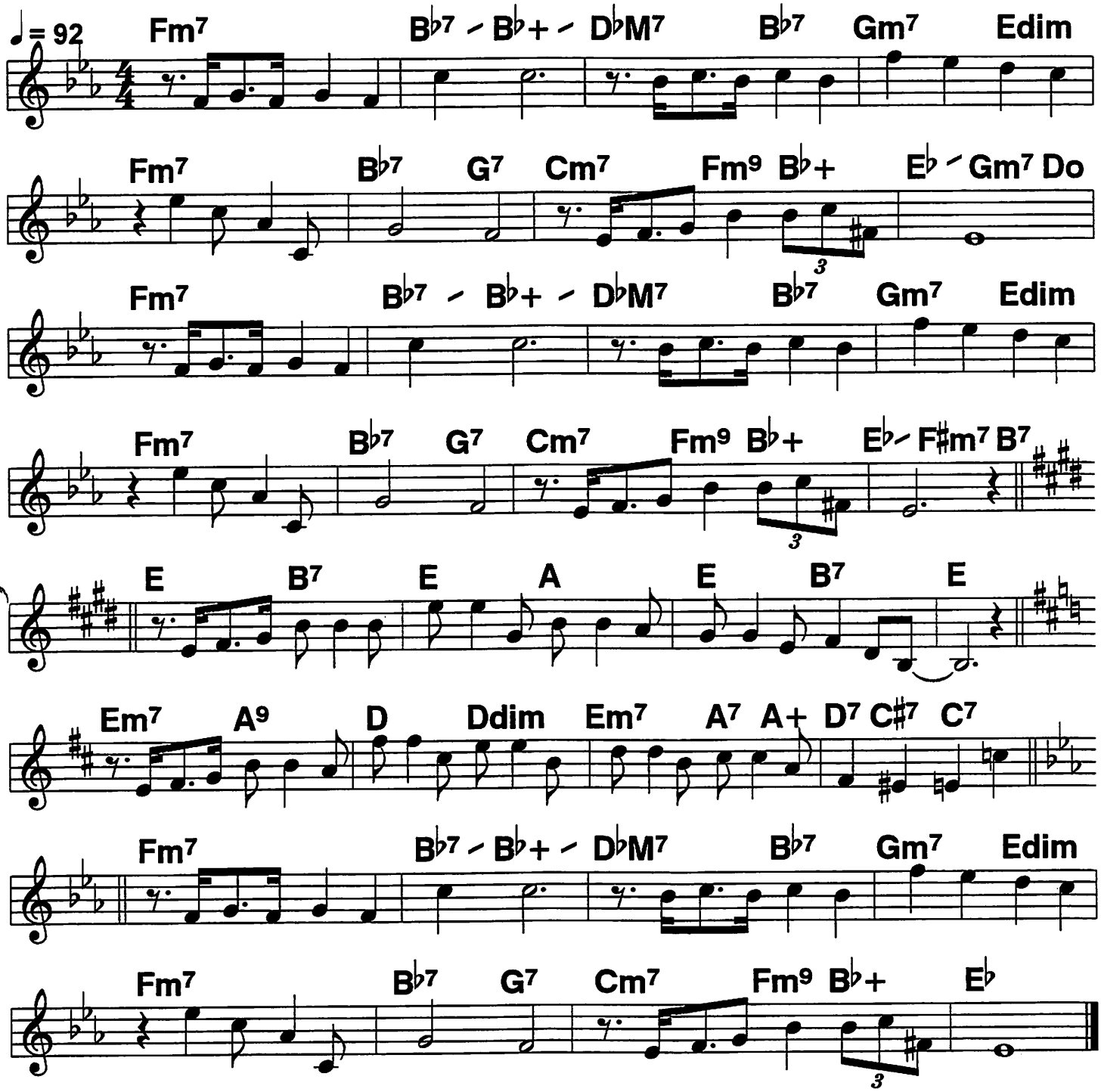
Body And Soul

Bb book

Tenor sax special

Coleman Hawkins classic, 1939; c. 1930

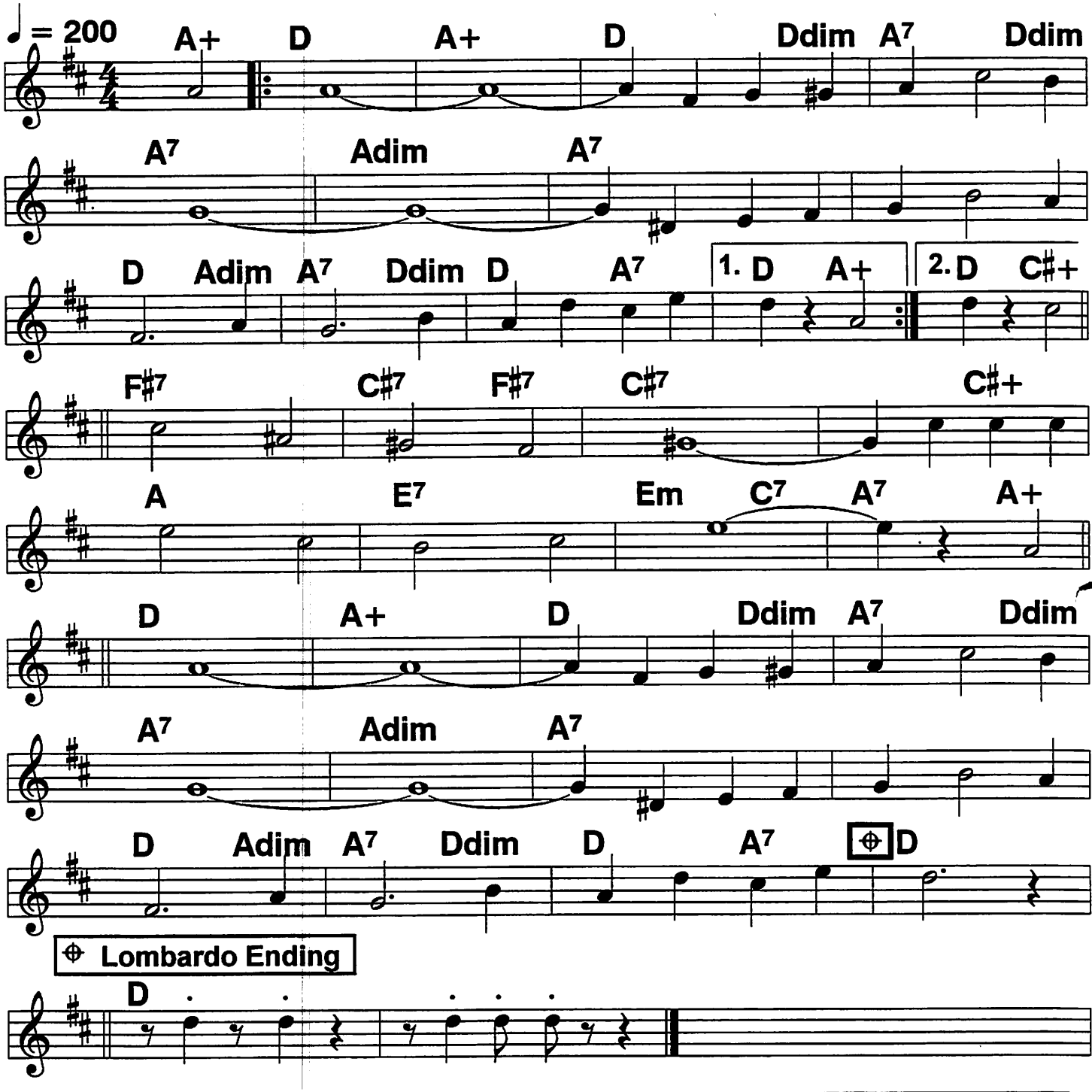
4/4. Let sax soloist set tempo



Boo Hoo

Carmen Lombardo, 1937

Hokey 2-beat; horns may get silly with it; often it will inspire at least one pair of dancers whose antics may spark others.



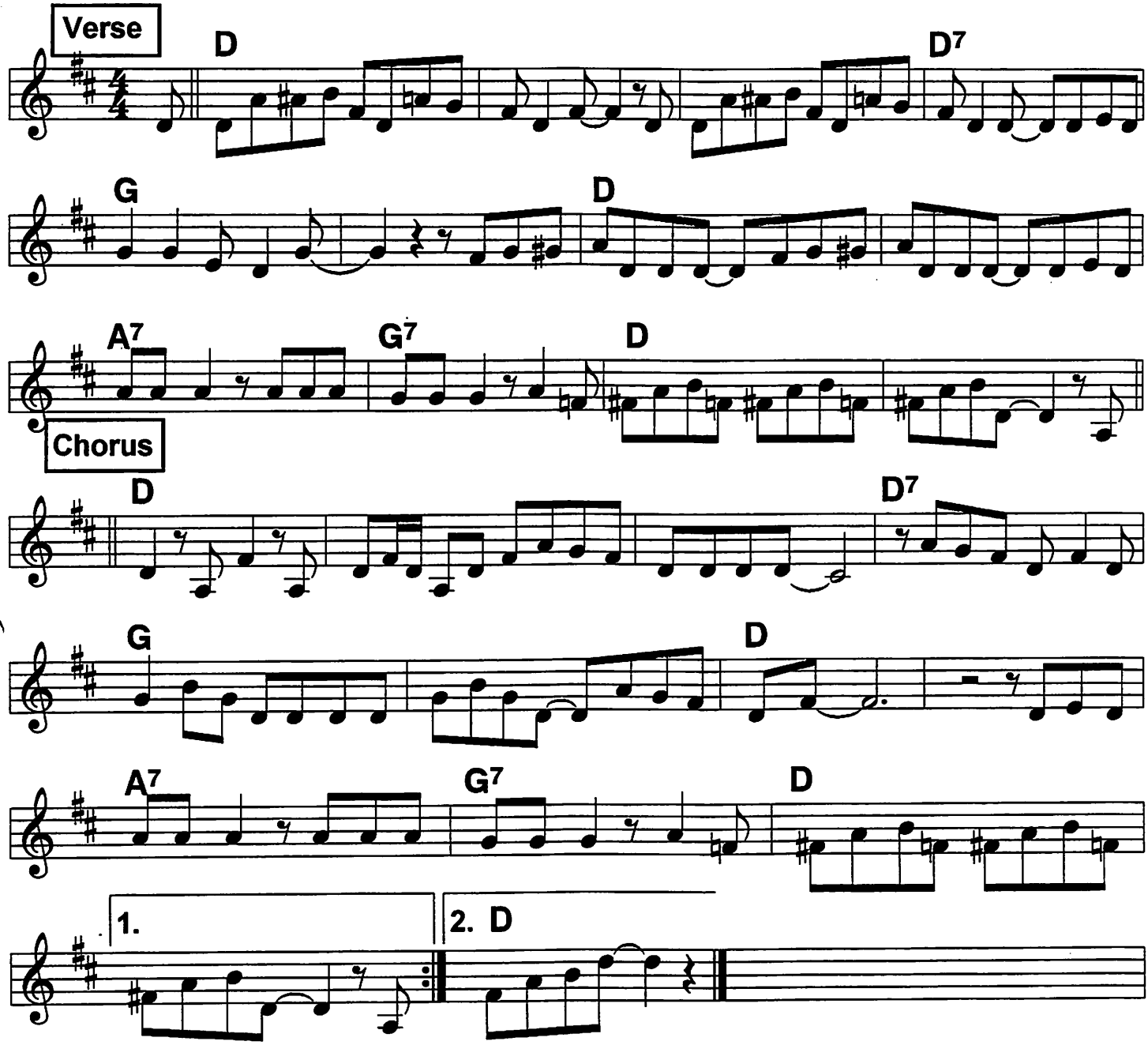
"Lombardo" is a standard novelty ending used mainly on "hokey" tunes at the lead horn's whimsy. Not on the "Boo Hoo" record, but is on his record of "Cheek to check", which is too good a tune to hoke up...

Boogie Woogie Bugle Boy

♩= 140

Medium Boogie Woogie

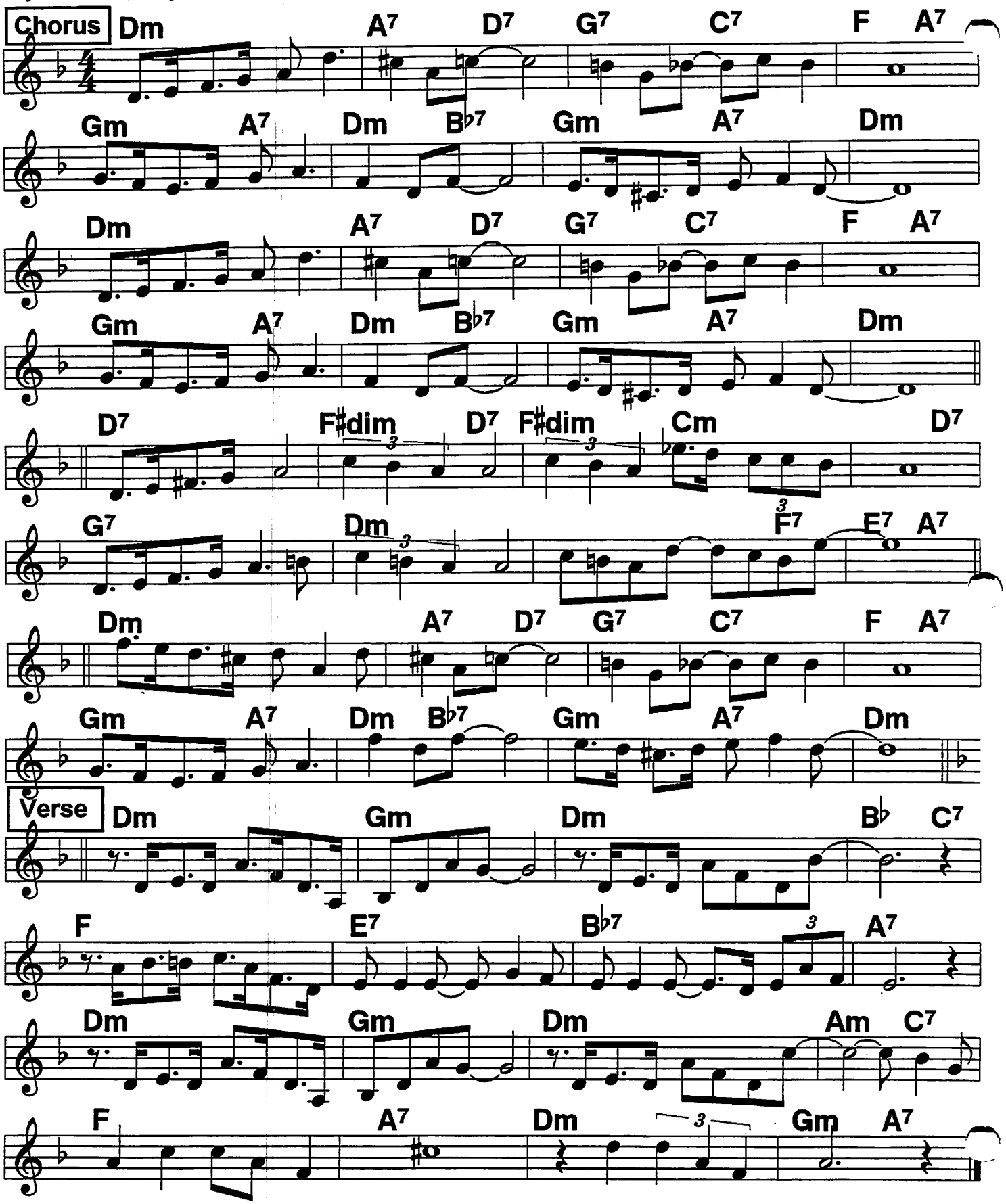
Andrews Sisters hit, 1941



22 (Bb book) Brother Can You Spare A Dime

Square 4/4, expressive ♩ = 100

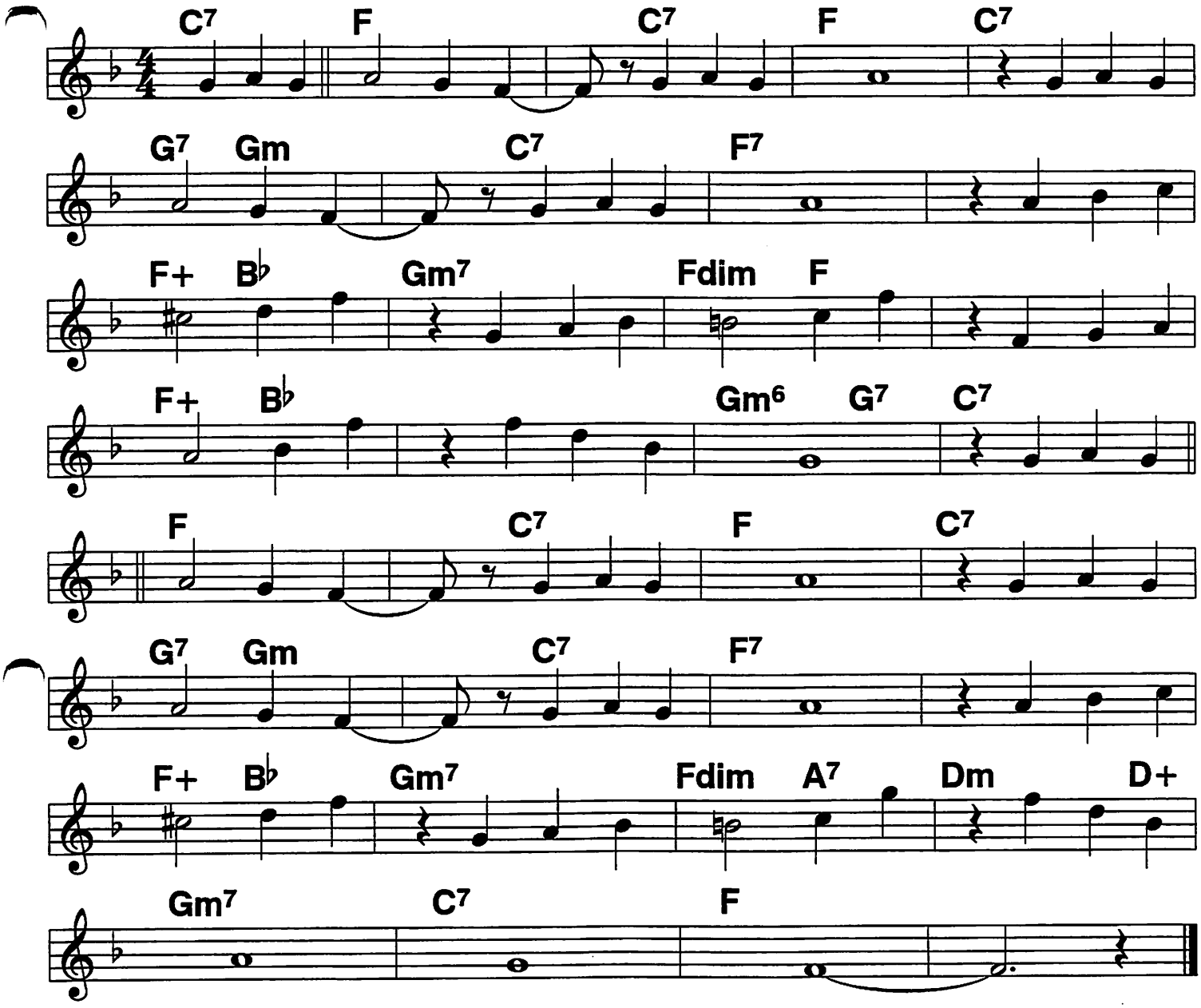
Bing Crosby, Rudy Vallee, 1932



But Not For Me

Light, square 2-beat

c. Gershwin, 1930



(They're writing) Songs/ of love /but not for me,/// |a lucky
Star's/ above, /but not for me./// |With love to
Lead/ the way |I've found more clouds/ of gray, /than any
Rus-/sian play /could guaran- tee./// |I was a

Fool/ to fall /and get that way./// |Heigh ho! A-
Las/ and al- /so, lacka- day./// |Although I
Can't/ dismiss |the mem'ry of/his kiss, |I guess he's
Not/// for/// me./// /|||

Bb book

Caldonia (1)

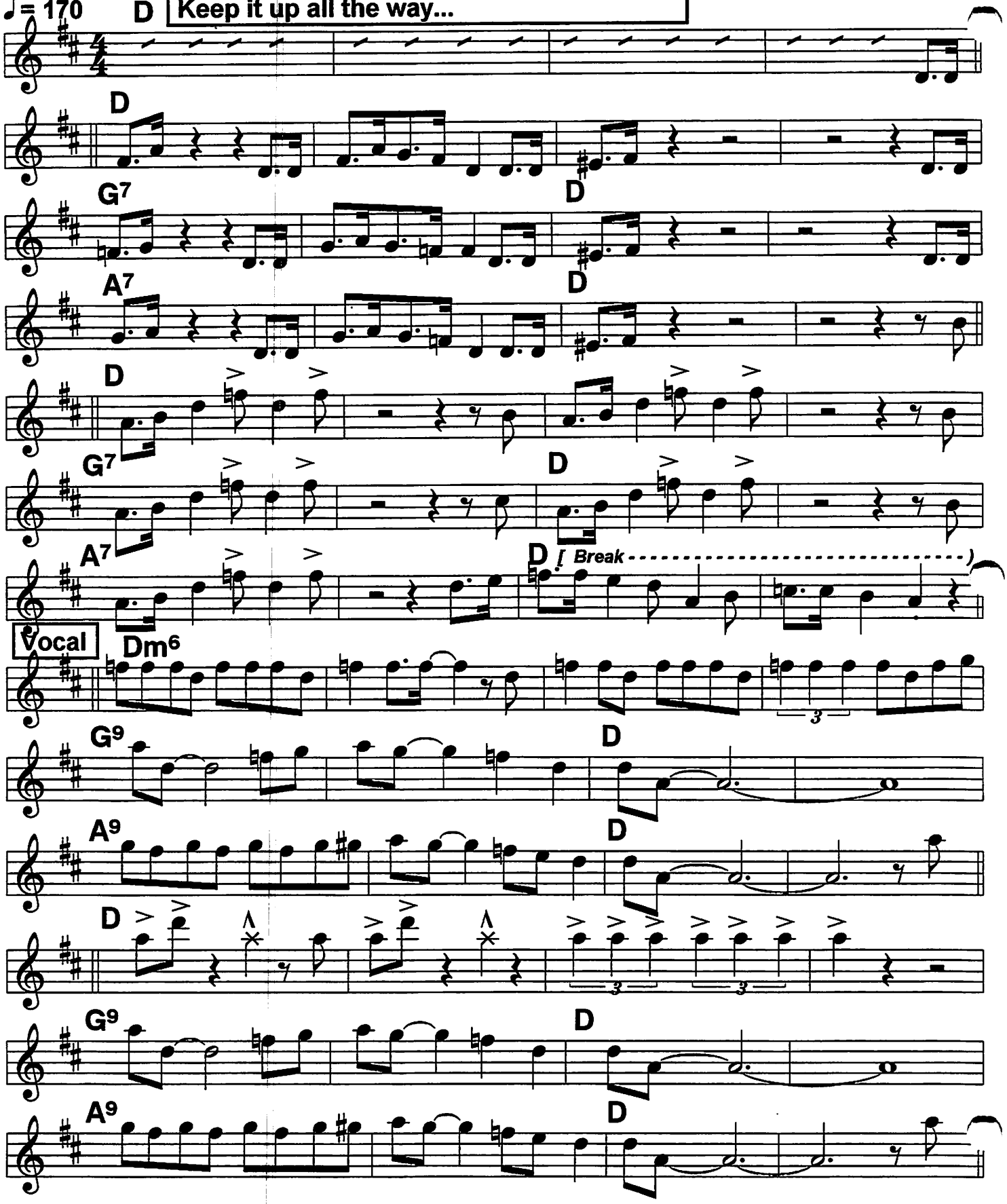
Shuffle

♩ = 170

D

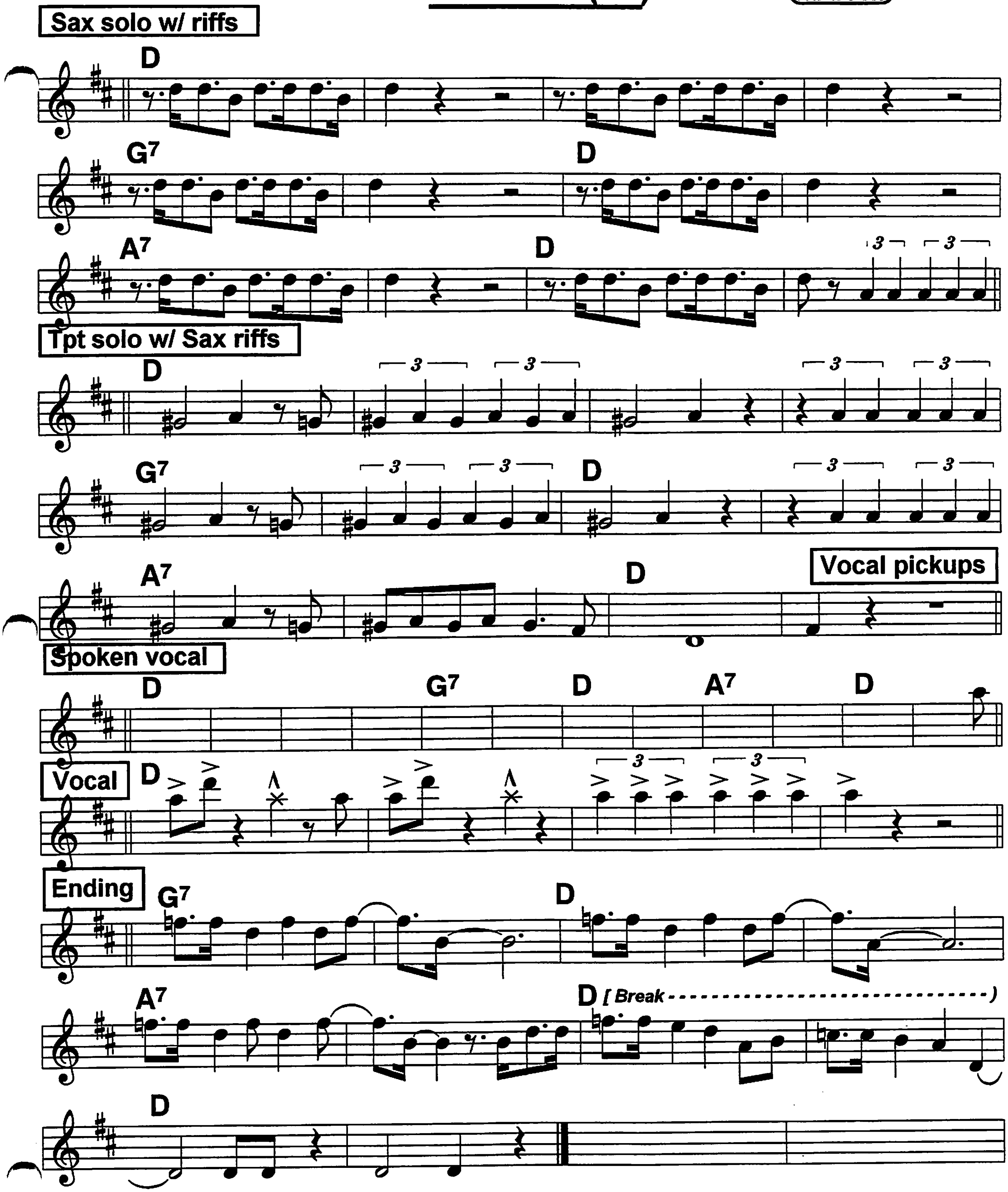
Piano intro (walking octaves) 4-12 bars)
Keep it up all the way...

Louis Jordan version, 1945;
also Woody Herman.



Caldonia (2)

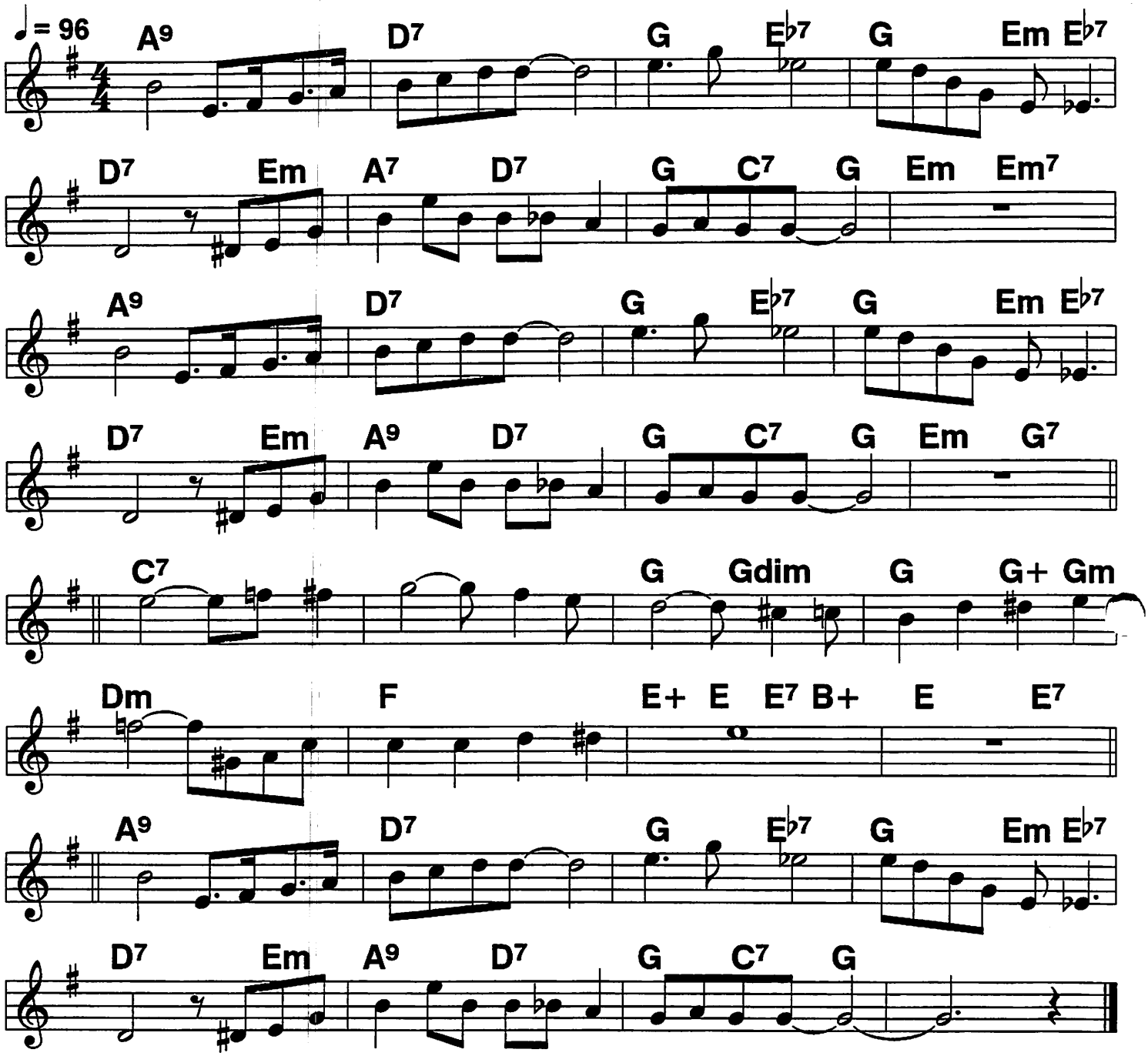
Bb book



Can't We Be Friends

Lilting 2-beat or light 4/4

Bob Crosby Bobcats; c. 1929



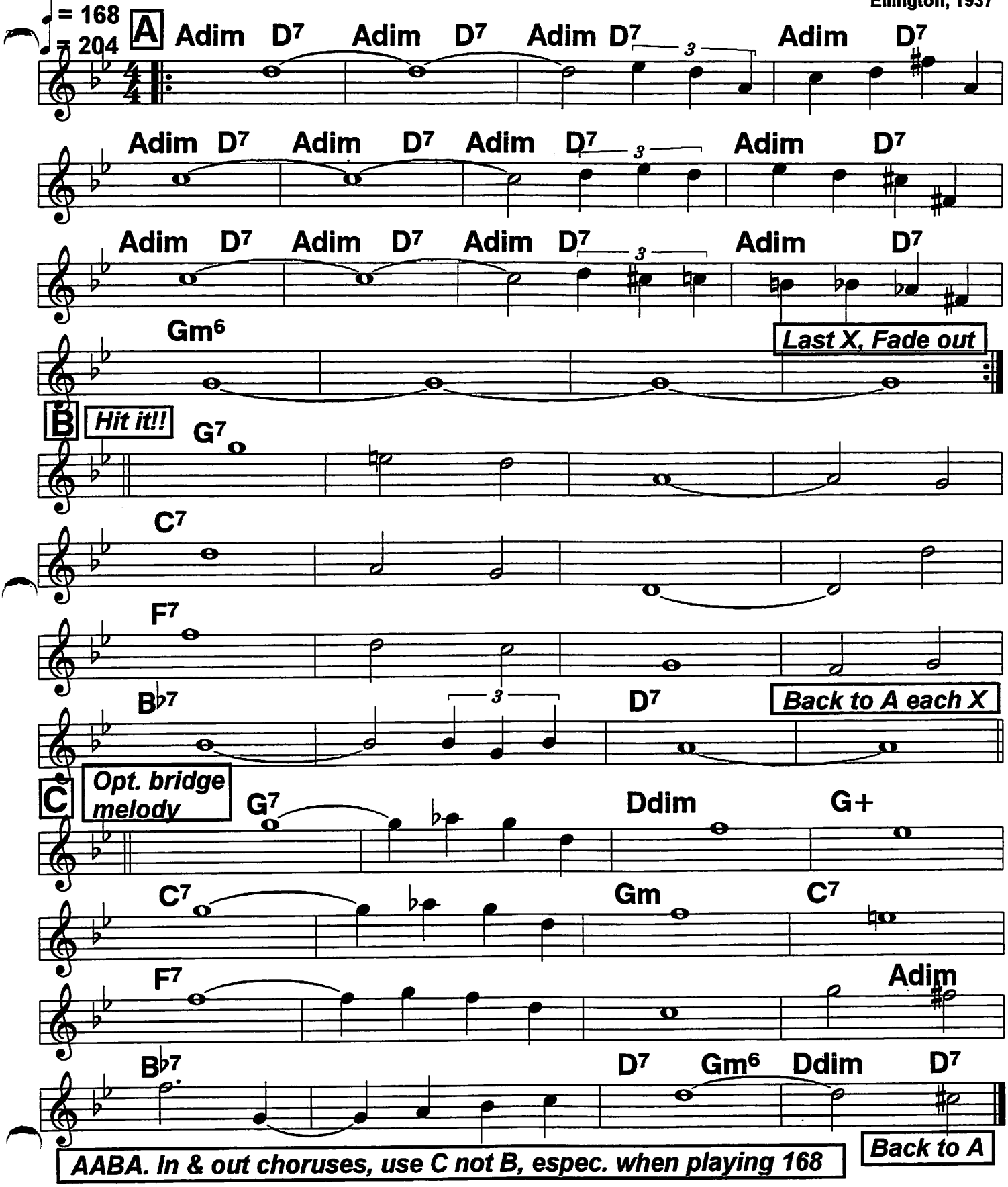
Caravan

Bb book

Ellington, 1937

Tom-tom intro, 4 bars

♩ = 168
♩ = 204



AABA. In & out choruses, use C not B, espec. when playing 168

Bb book

Carioca (swing) (1)

From the broadcast of 8/19/39.

Artie Shaw classic, 1939

Hot 4/4 swing

♩ = 106

Intro

Lead horn

Tom toms: square 4

waaa wa waaa wa wa

wa –>

♩ = 212

Drum Break double time, 2 bars 8ths, 1 bar *triplets on rim* >

Melody

A A B

Gm D7

D7 Gm D7

Gm D7

D7 G

B

G D7

D7 G

G D7 Ddim

Am D7 Dm7 D7 G

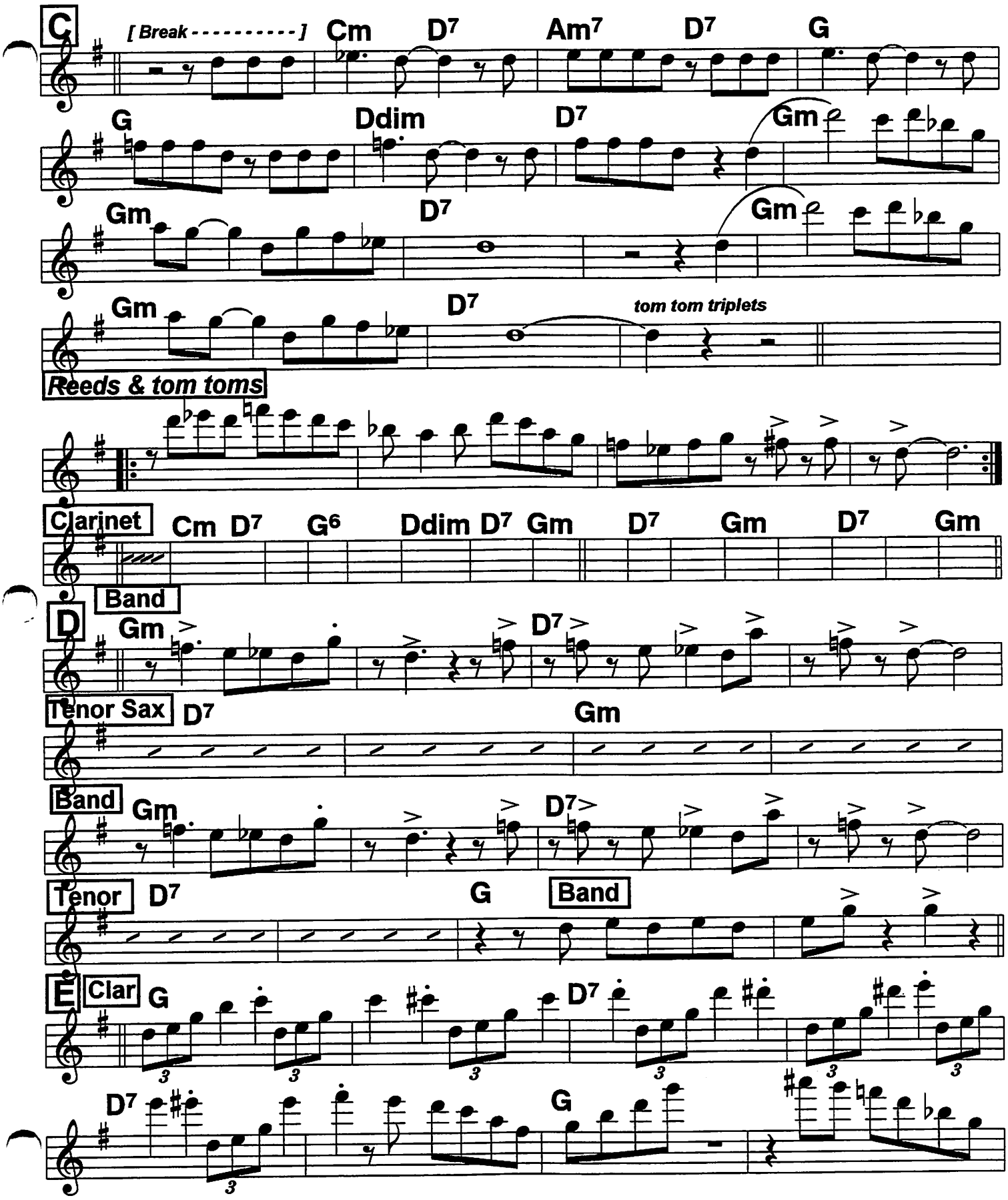
Tom Triplets

Interlude

Reeds & tom toms

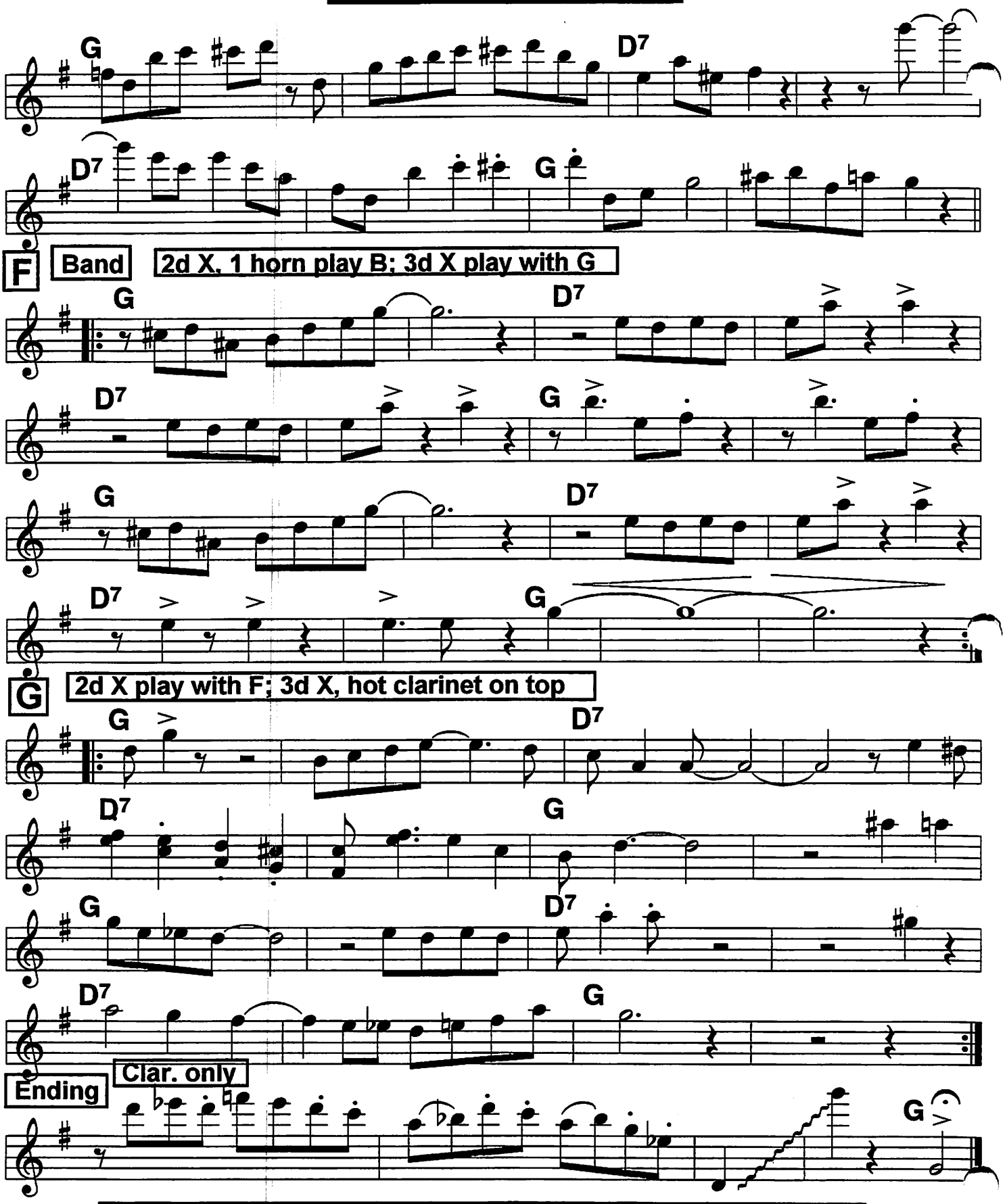
Carioca (Swing) (2)

Bb book



Bb book

Carioca (Swing) (3)



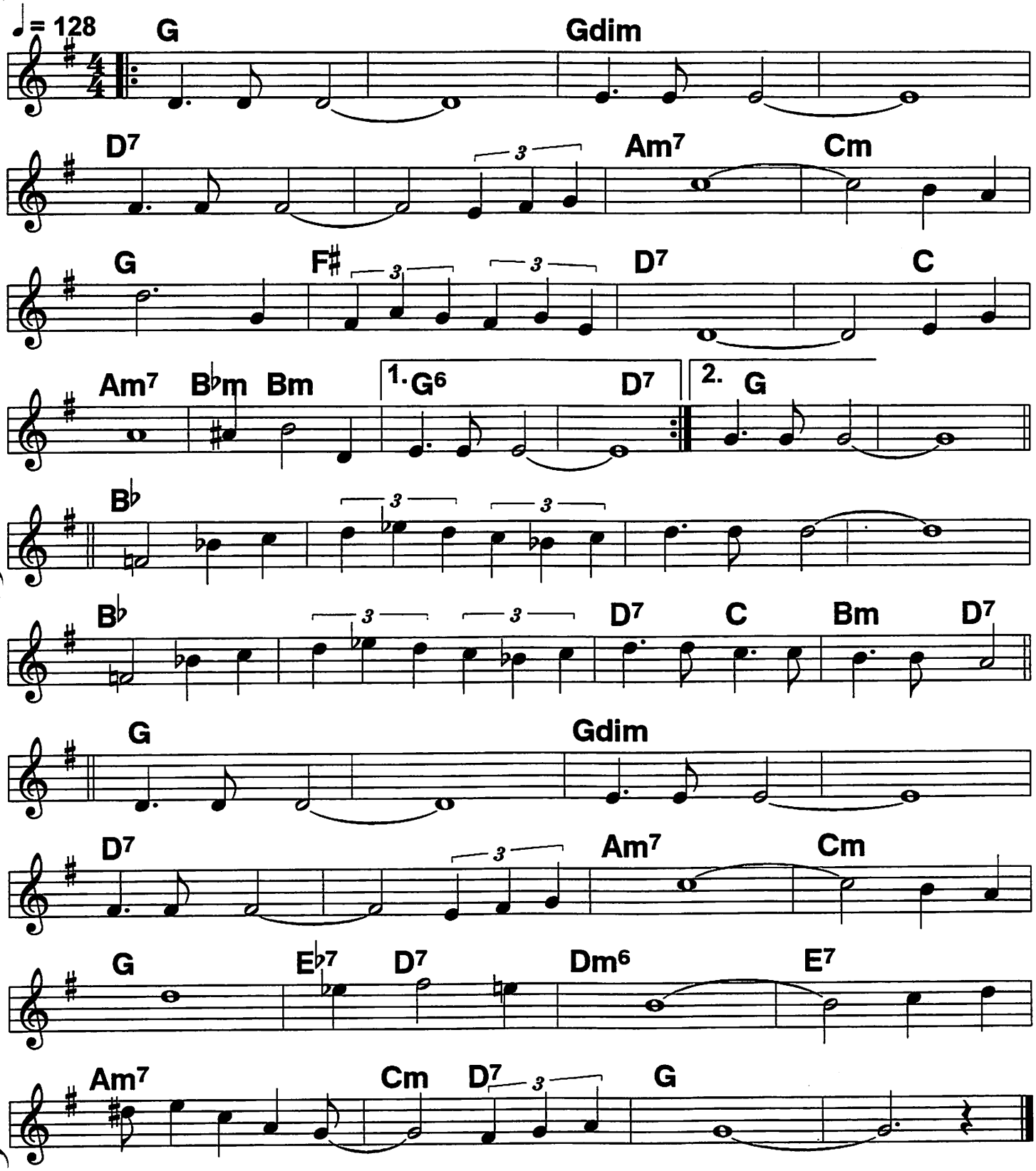
F, G combinations are only suggestions. Listen to the record!!

Change Partners

Bb book

Light square 2-beat; or slow rhumba

Astaire; c. Berlin, 1938

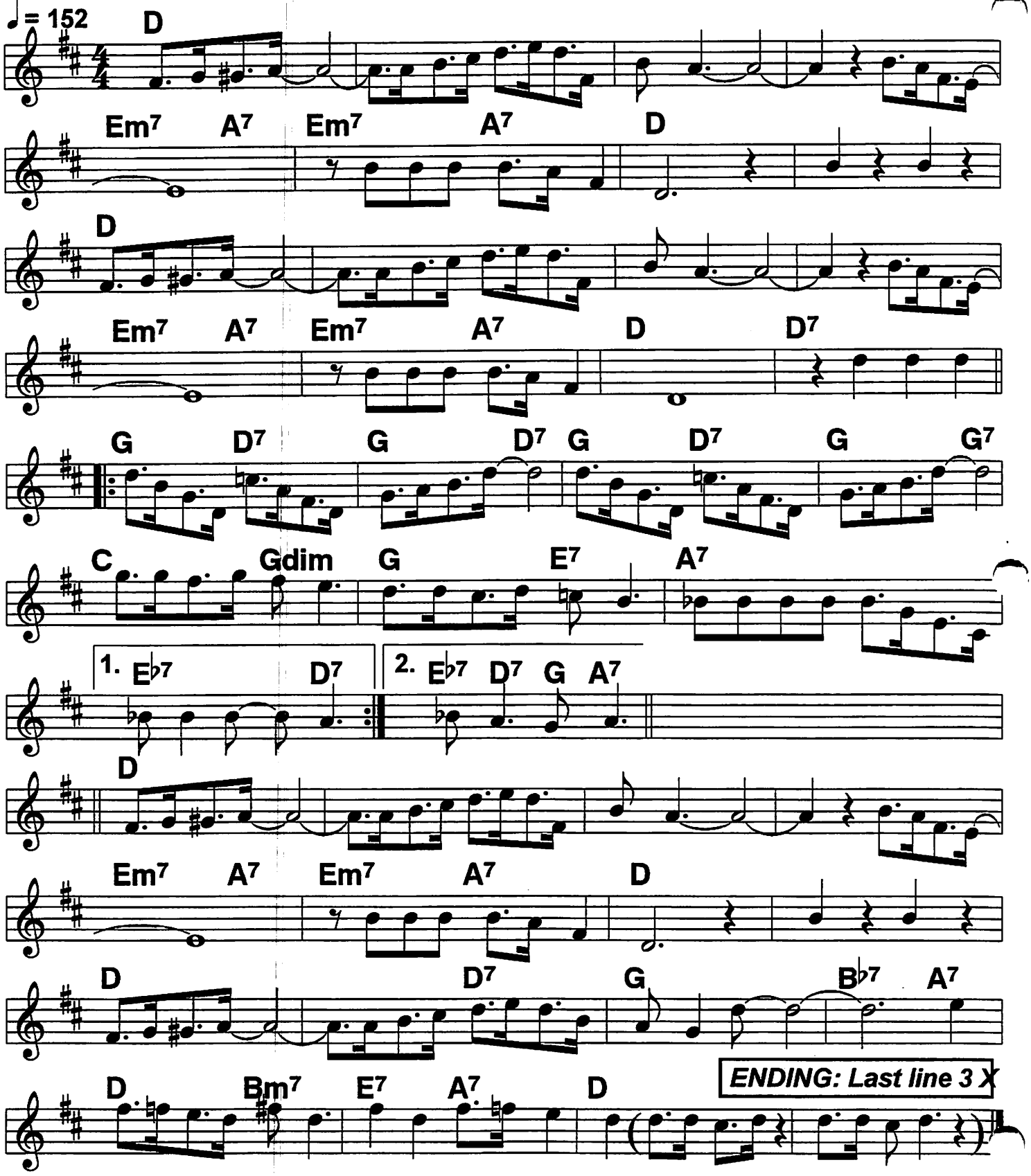


Bb book

Chattanooga Choo Choo

Boogie woogie, **PIANO INTRO 4-bars**

Glenn Miller hit, 1941

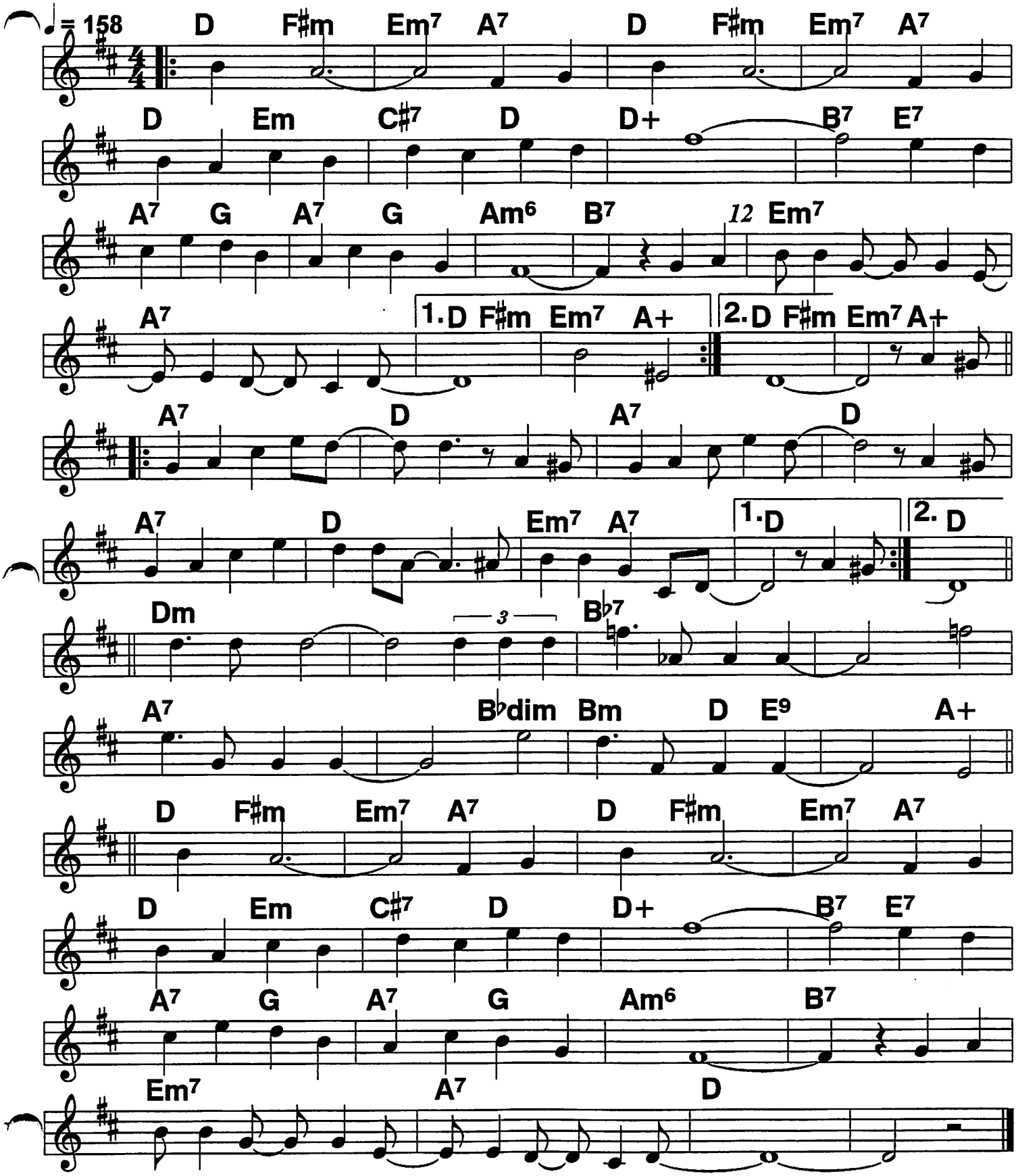


Cheek To Cheek

Bb book

Astaire classic, c. Berlin 1935

Square 2-beat

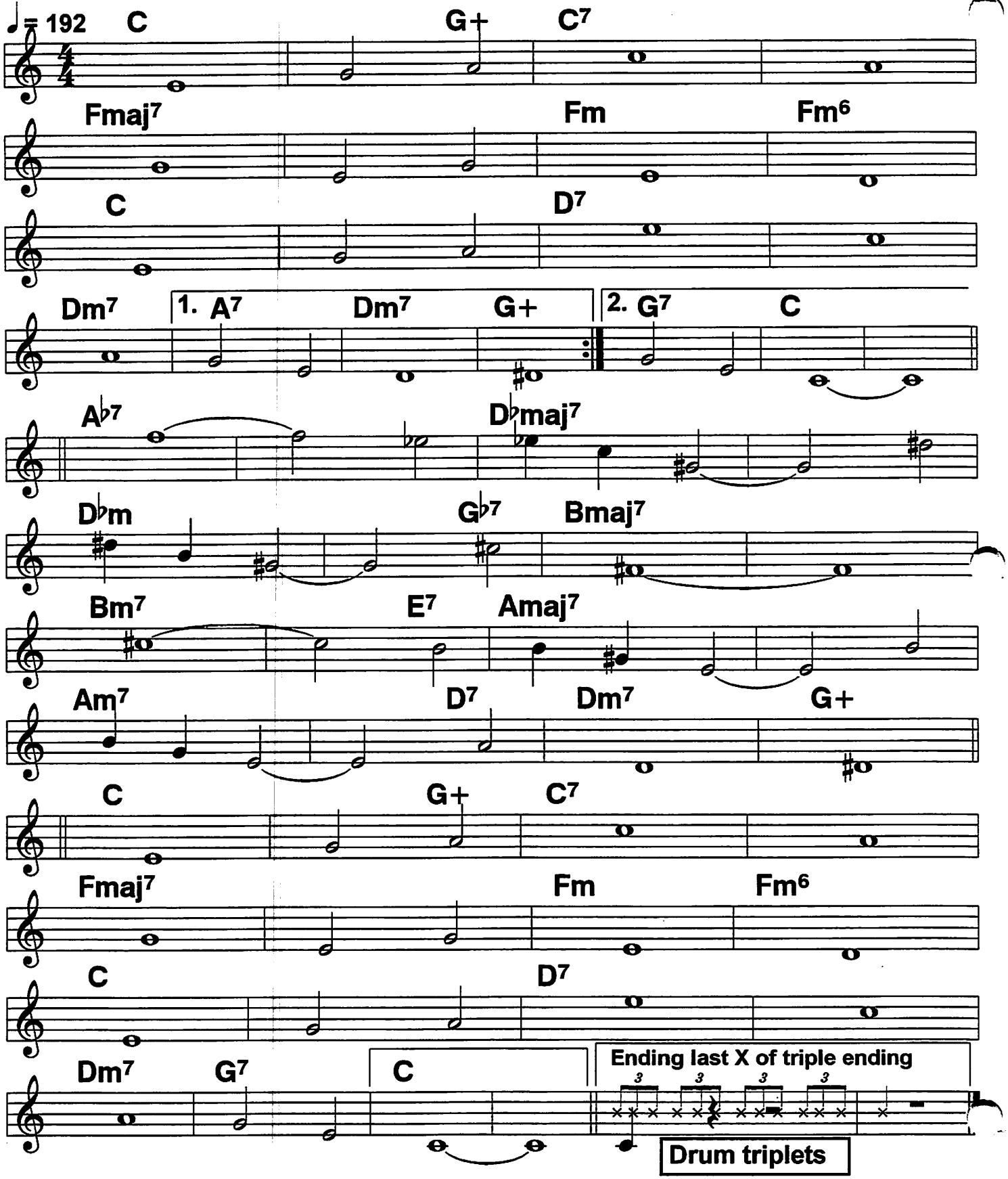


Bb book

Cherokee (1)

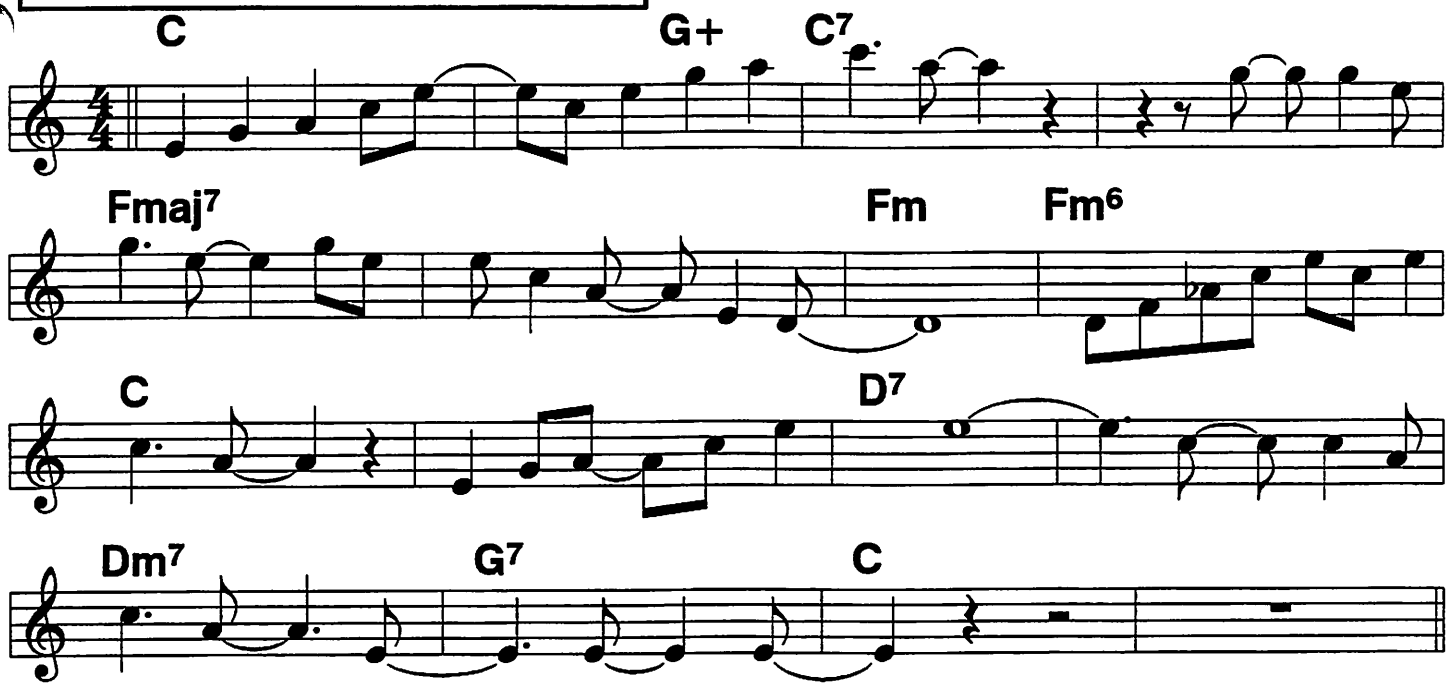
Noble, Barnett, Basie, 1938

4/4 Basie tempo ♩ = 240

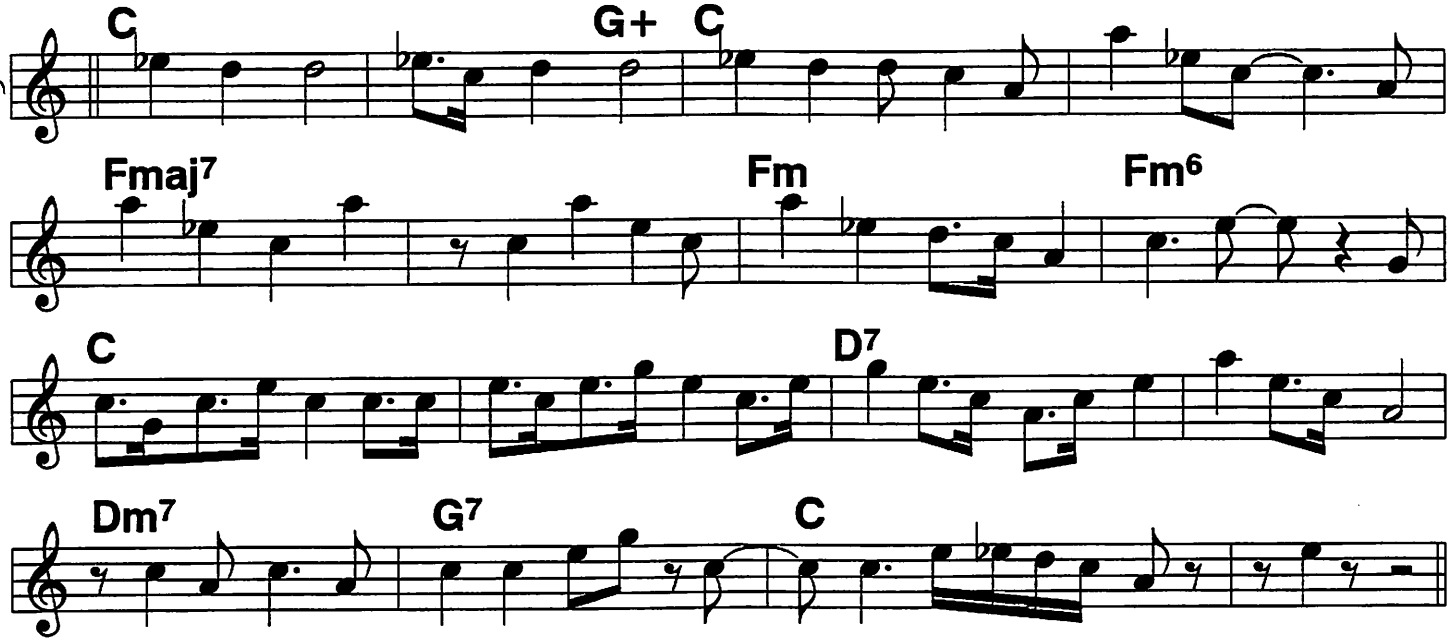


Cherokee (2)

TPT Solo--last 16 bars of chorus



SAX solo--last 16 bars of chorus



These are two classic solos, the TPT from Noble-Basie, the SAX from Barnett. Play them after the bridge. Other horns play melody under the solo.

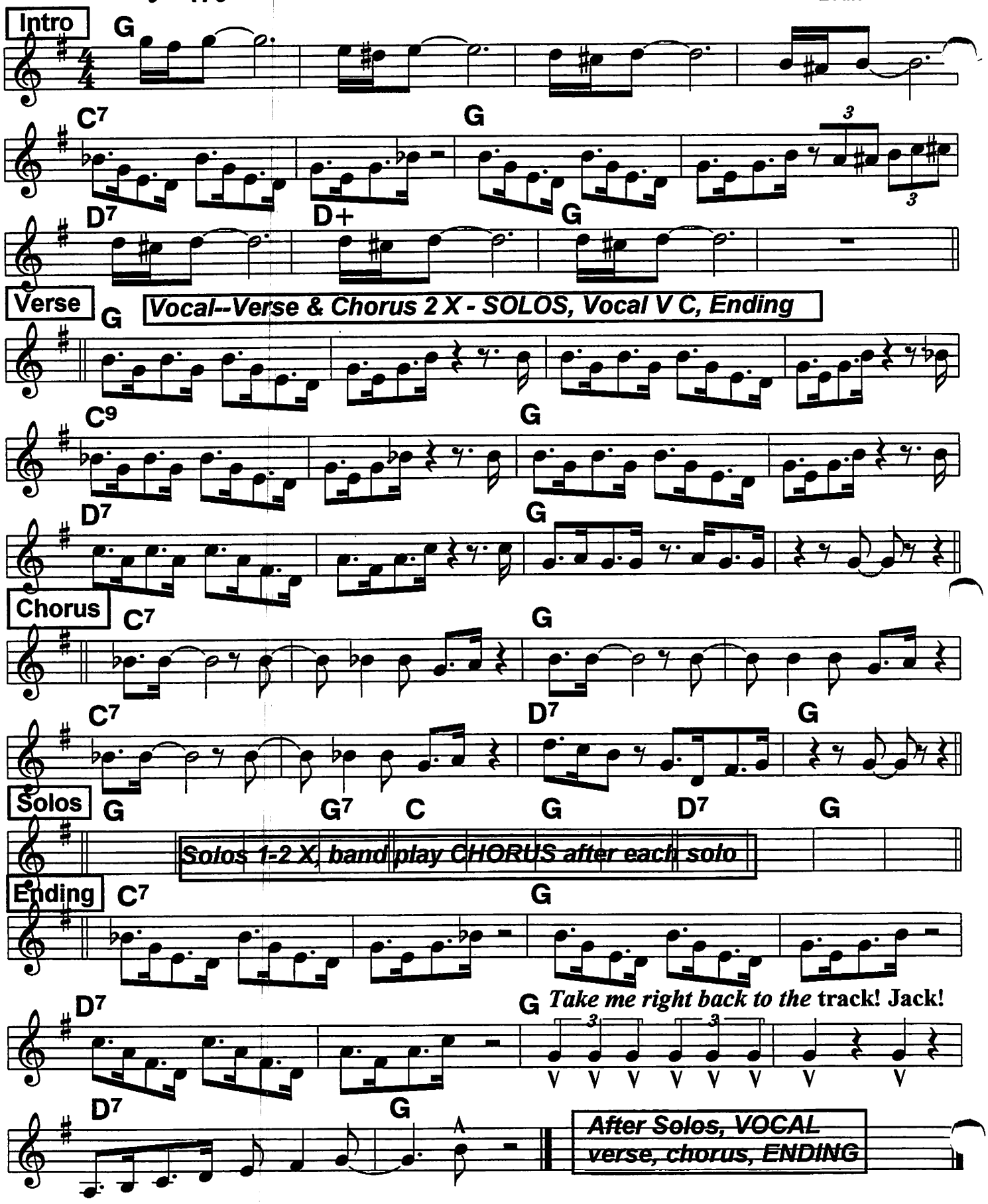
ROUTINE: Melody, solos, melody. TRIPLE ENDING: LAST 16 bars, softer each X, sudden ending on 1st beat bar 15.

32 Bb book

Choo Choo Ch'Boogie

Hot Shuffle ♩ = 170

Louis Jordan hit



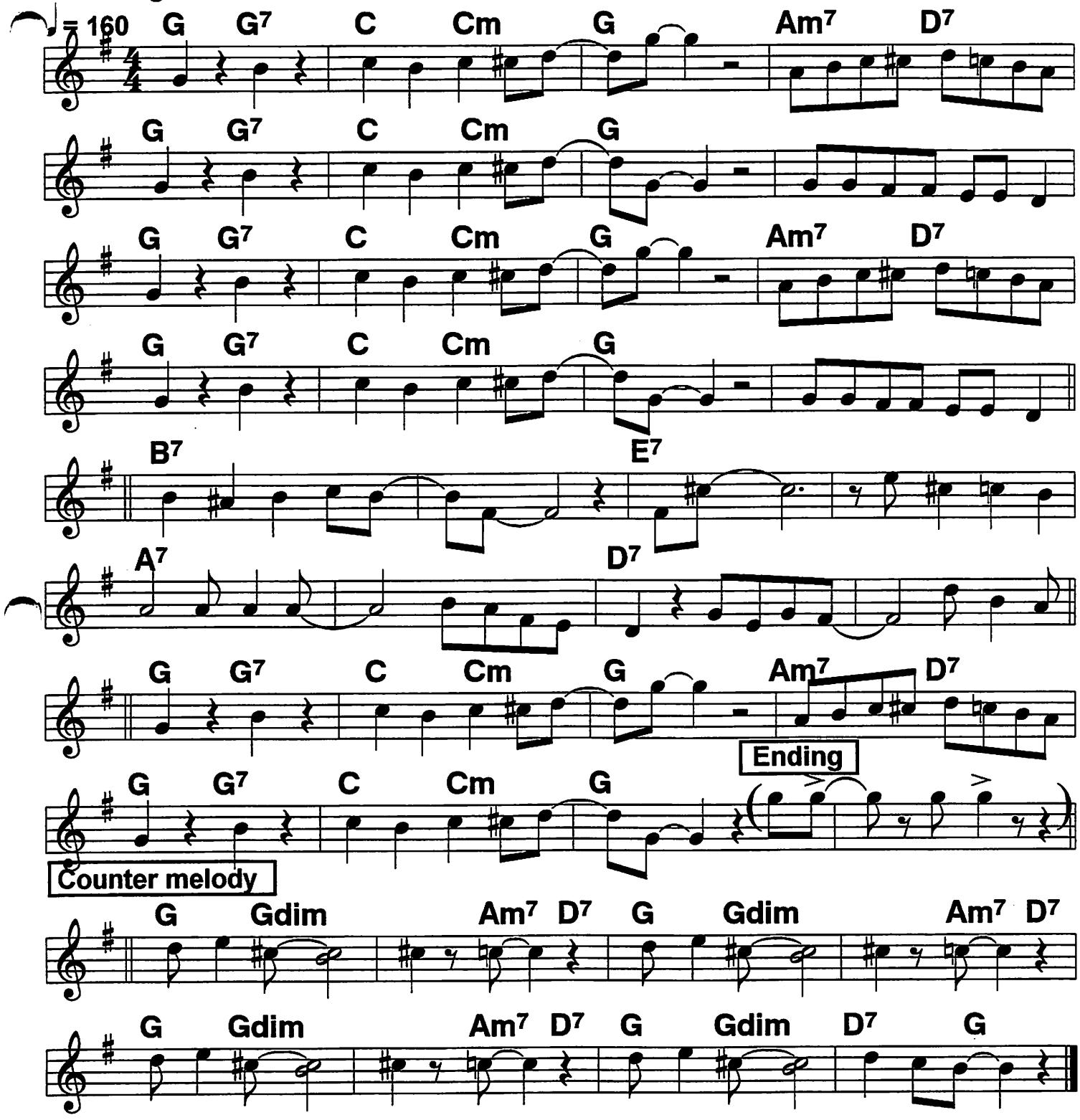
Christopher Columbus

Bb book

This tune, in the minor key, was part of Goodman's "Sing, Sing, Sing"

Goodman, 1936

4/4 swing



ROUTINE: Coun. Mel. can be played as 2nd strain, using the bridge; or over lines 1-2, 3-4, 7-8 during out choruses. Etc.

Bb book

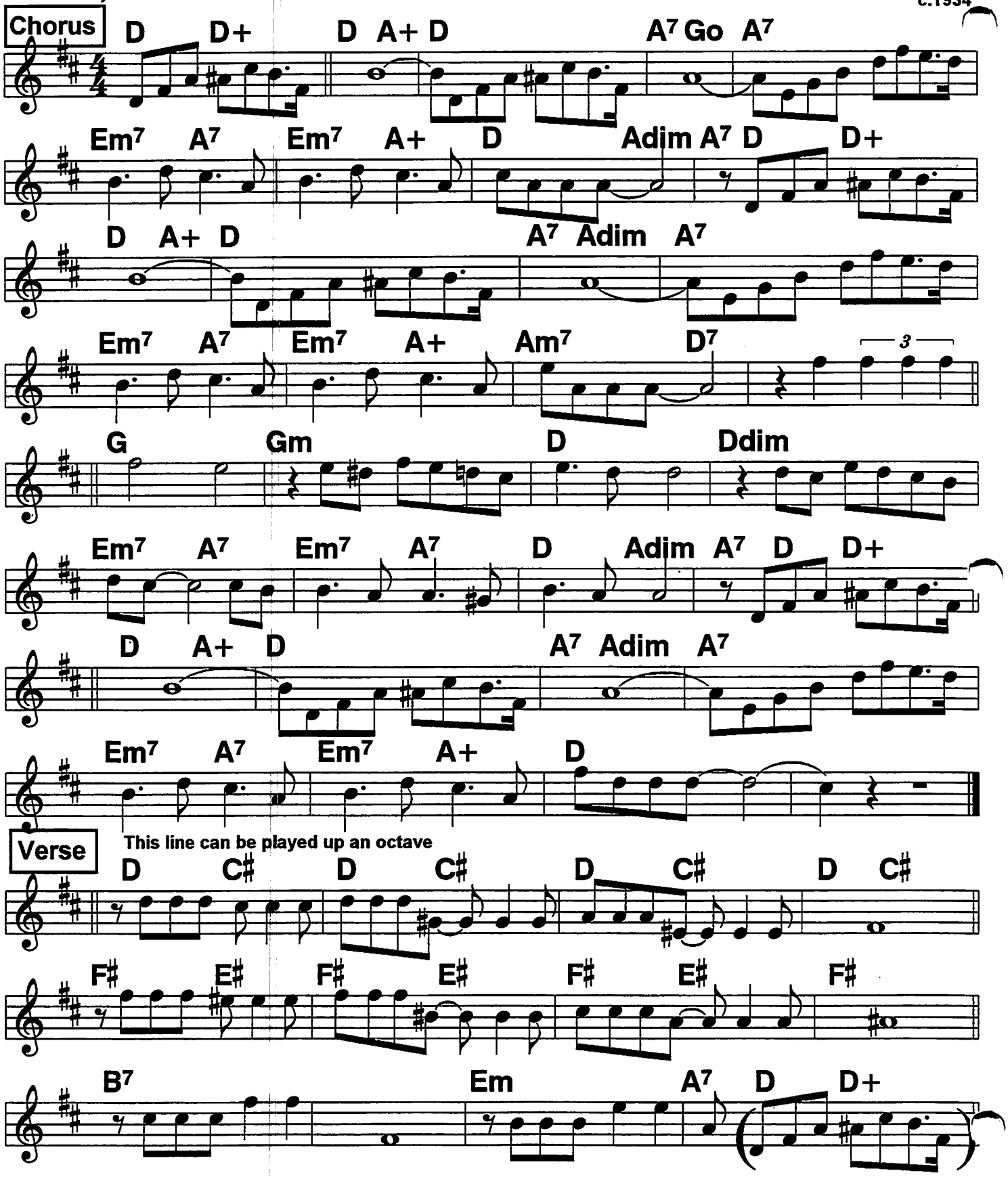
Cocktails For Two

Not the Spike Jones version...

♩ = 112 ♩ = 104

Solid 4/4; 2-beat ballad

c.1934

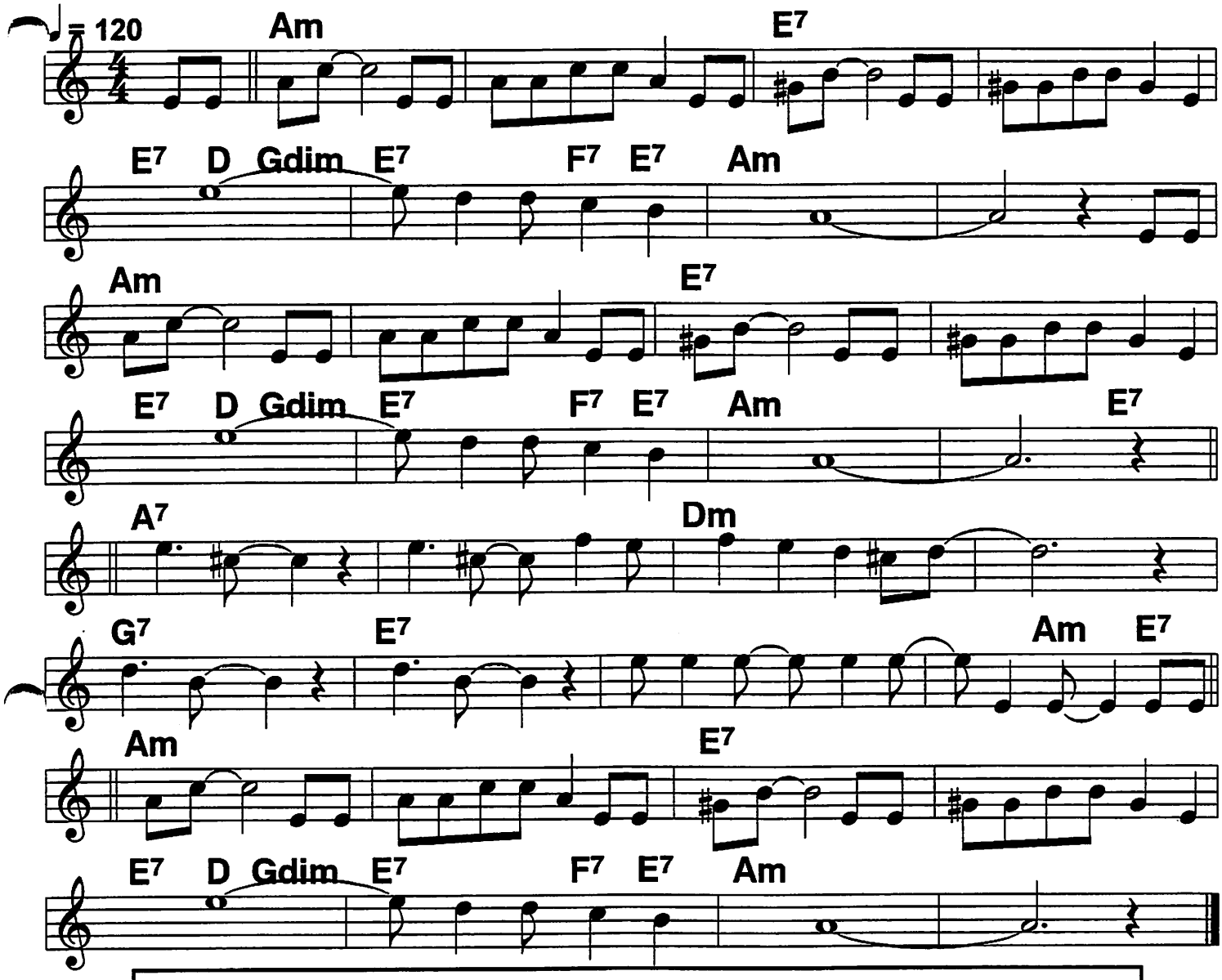


Comes Love

Bb book

Solid rockin' 4/4. Not slow

Artie Shaw hit, 1939



(Comes a) Rain storm,/ put your rubbers on your feet, comes a
snow storm,/ you can get a little head. Comes
Love,/// /nothing can be done./// ///| Comes a
Fire,/// then you know just what to do. Blow a
tire// you can get another show. Comes
Love,/// /nothing can be done./// ///|

Don't/ try| hid-/in' 'cause there isn't any use.///|
You'll/ start| slid-/in' when your heart turns on the juice. comes a

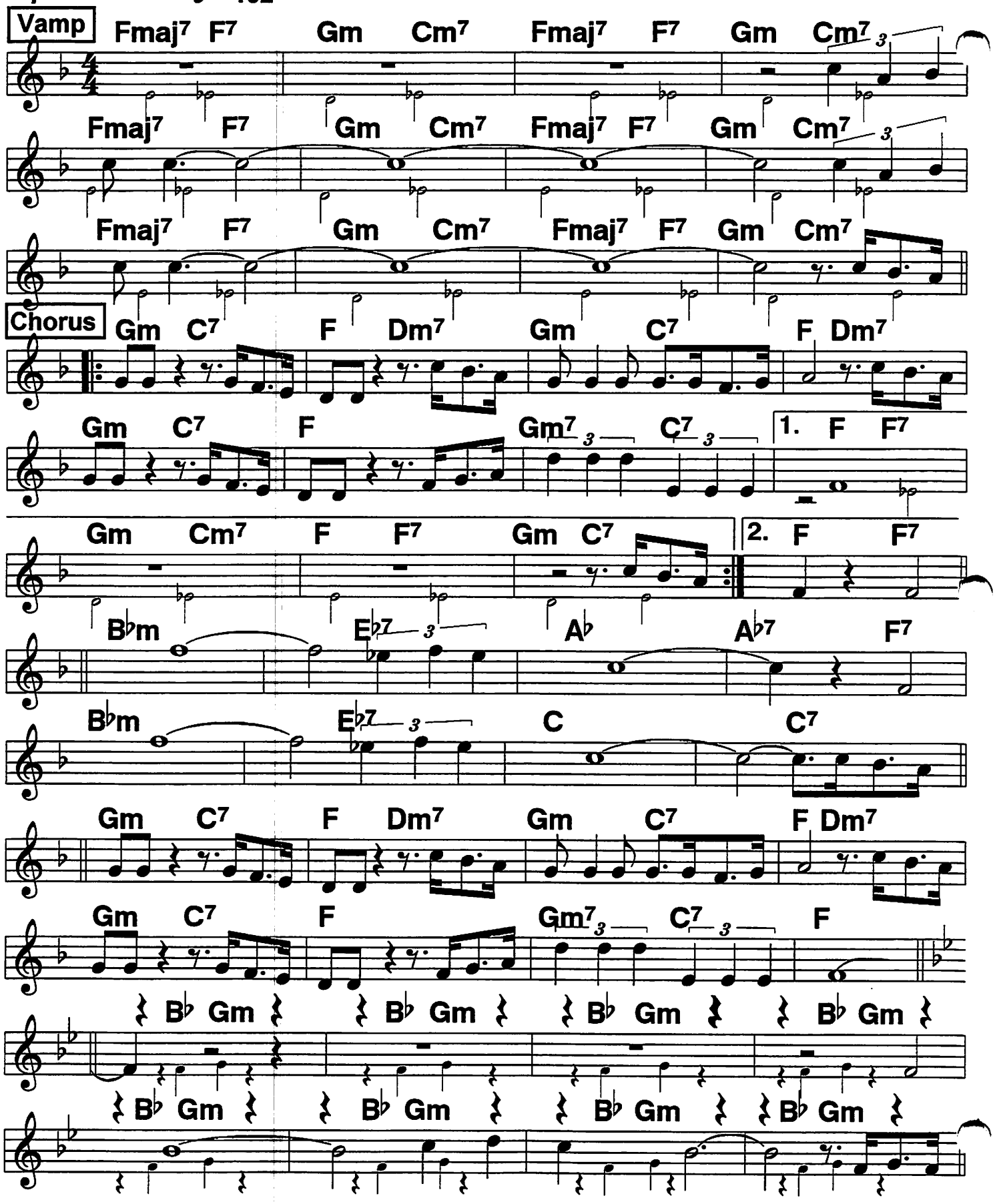
---

Headache,/ you can lose it in a day. Comes a
toothache,/ see your dentist right away. Comes
Love,/// /nothing can be done./// ///|

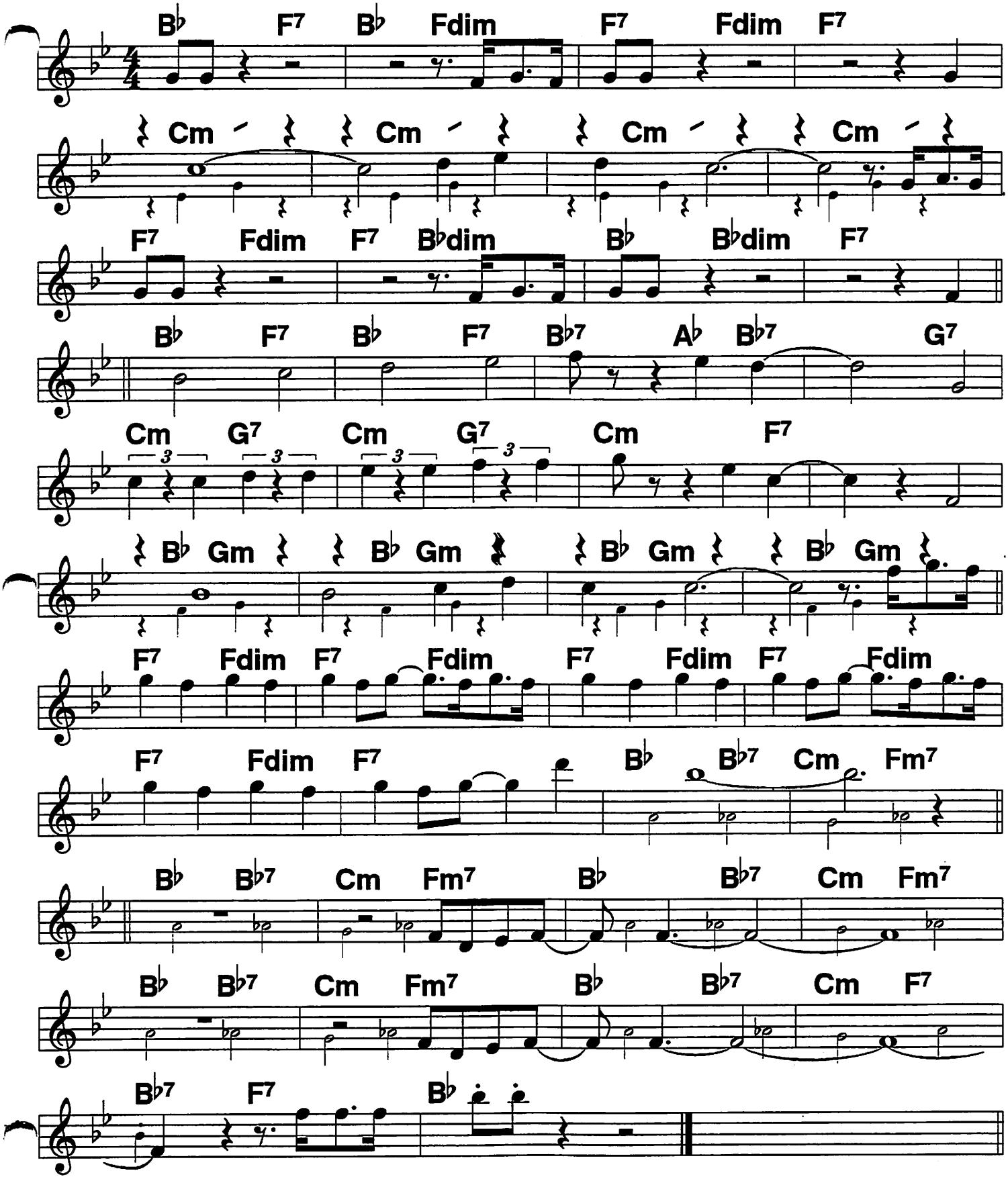
Continental, The (1)

Astaire classic, 1934

Square 2-beat ♩ = 162



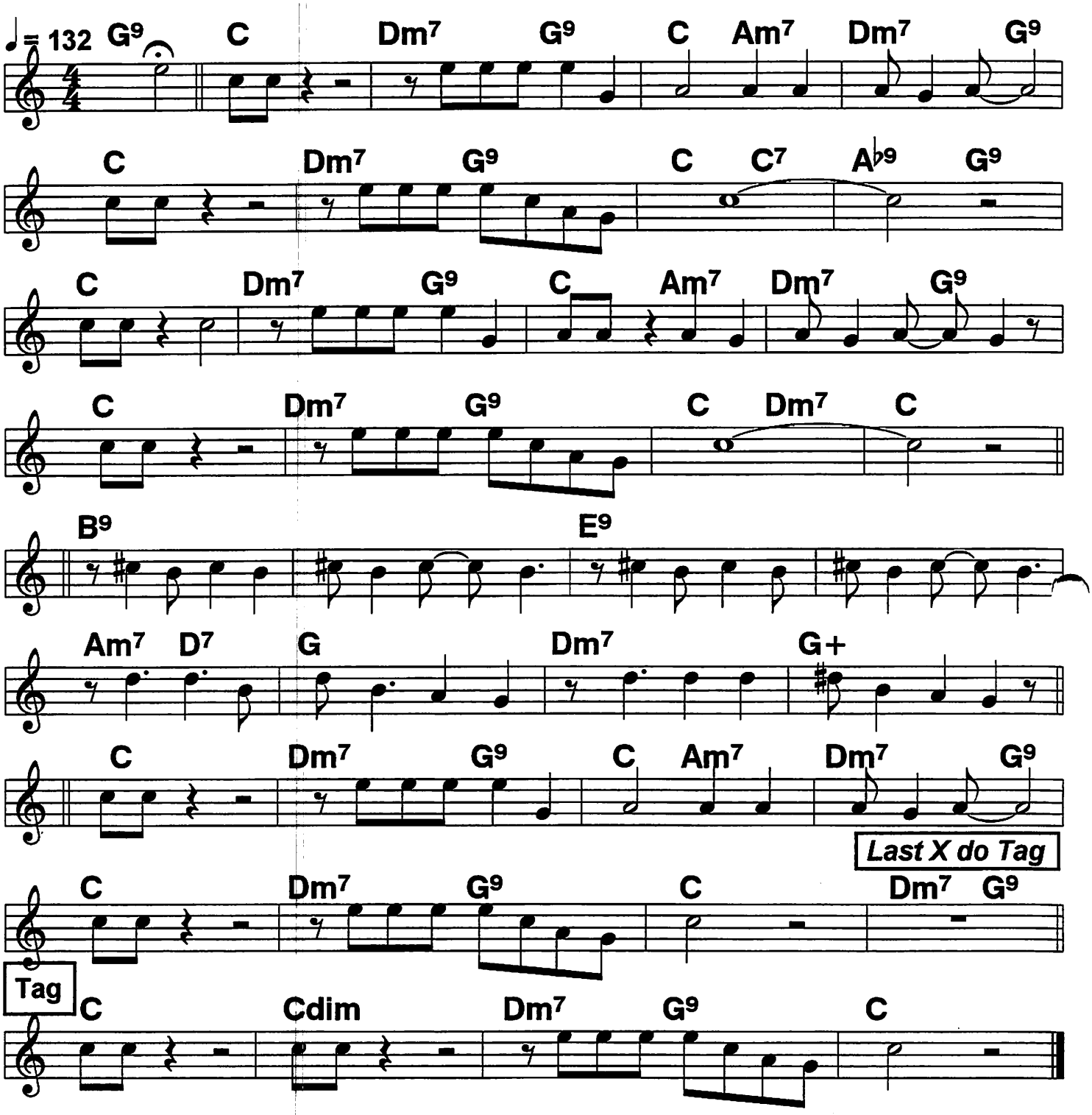
Continental (2)



37 (Bb book) Daddy, Hey!

Band vocal, but is a good Female Vocal. Sammy Kaye hit, 1941

Play almost staccato; strong, square 4/4, or square 2-beat



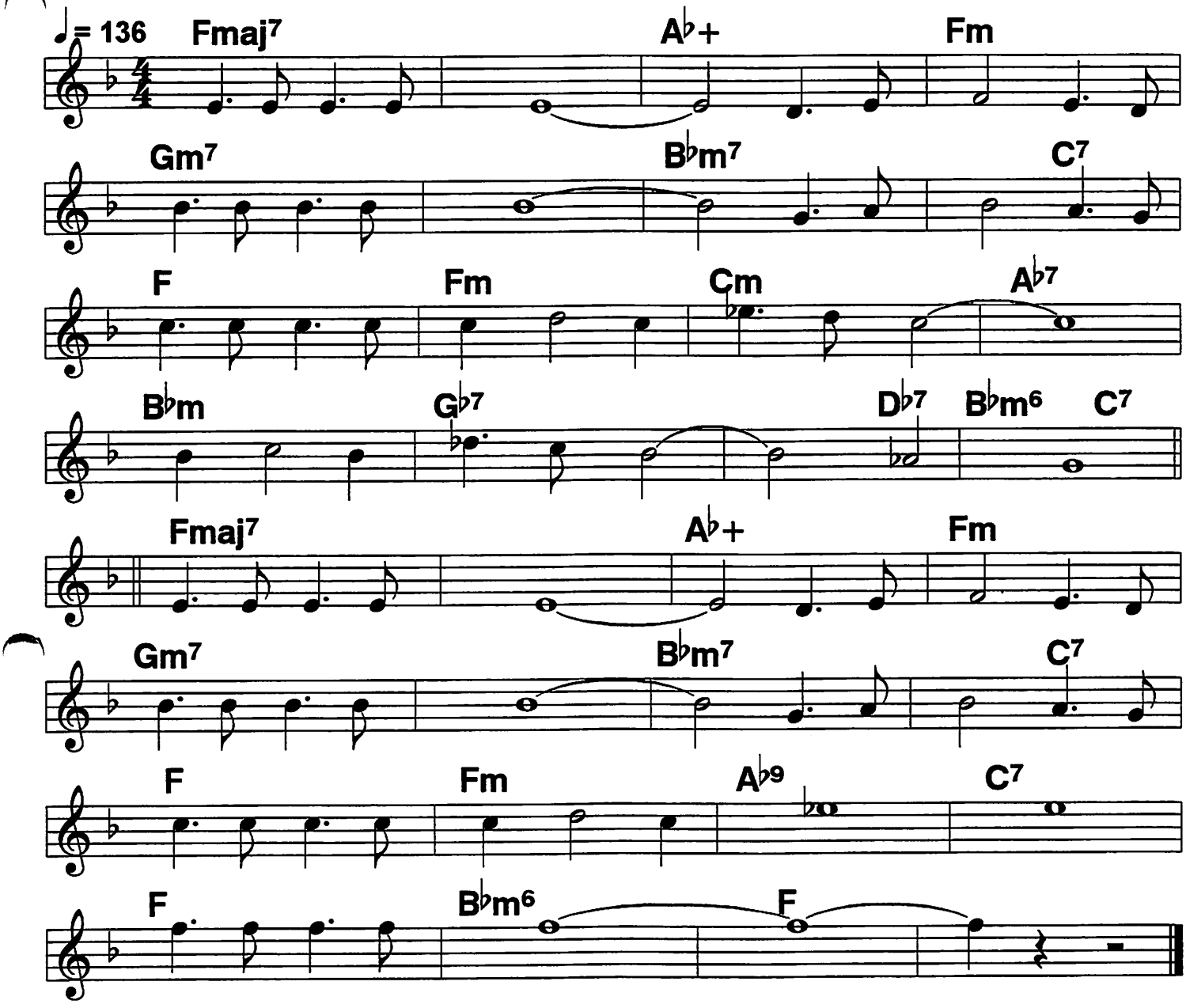
ROUTINE: Band, group vocal, 1-2 solos, Vocal from bridge out, with Tag. If FEMALE vocal, should be coy, a tad suggestive--she's not doing it, just negotiating her price,

Dancing In the Dark

Bb book

1931

Swinging 4/4

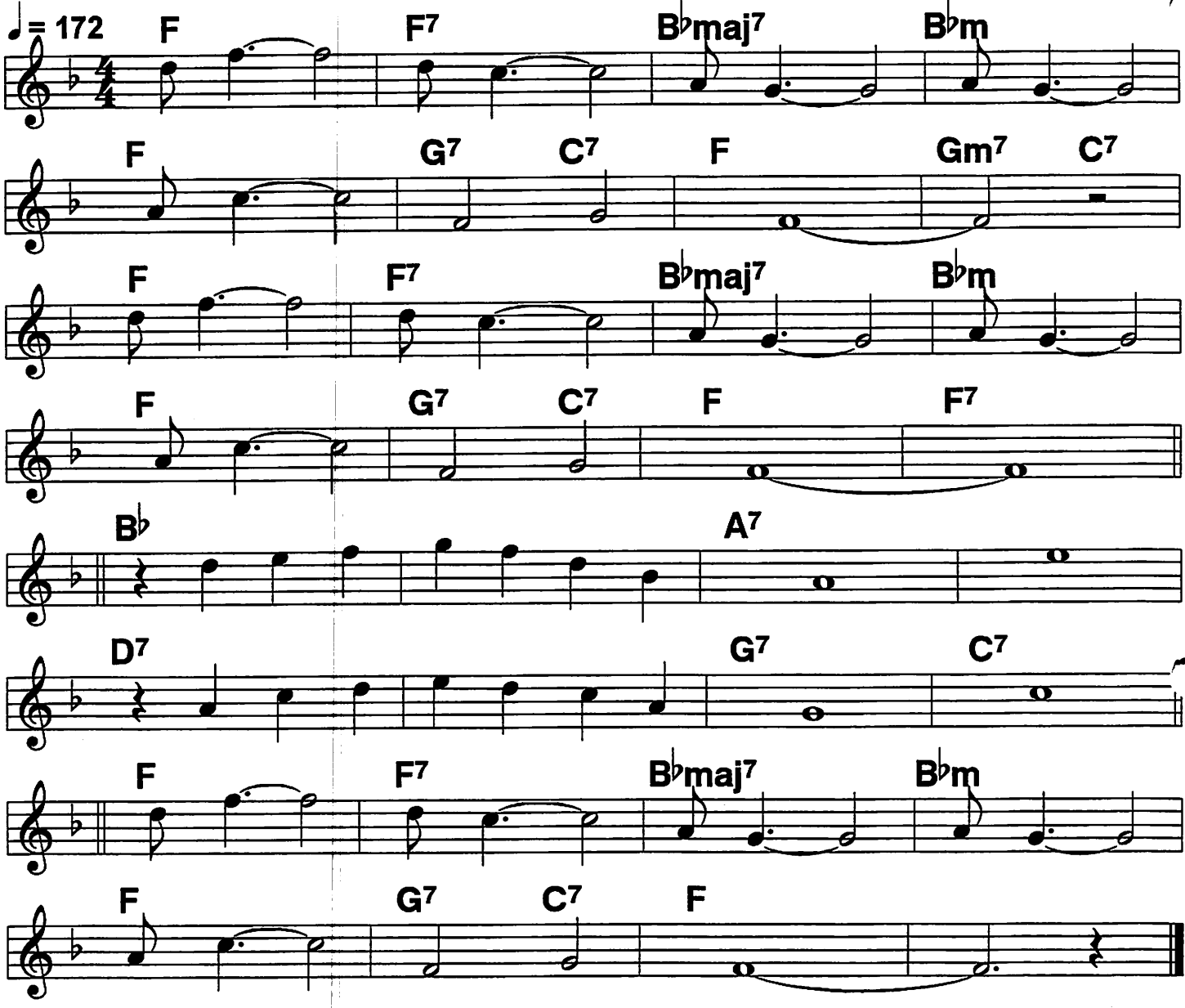


Dancing in the dark/// //till the tune/ ends, we're
Dancing in the dark/// //And it soon/ ends we're
Waltzing in the wonder/ of why we're here.// ////
Time hur-/ries by, we're here/ //and/ gone.////

Looking for the light,/// //of a new/ love to
Brighten up the night,/// //I have you,/ love and
We can face the music/ to- geth-/// er,///
Dancing in the dark./// ////// //|||

'Deed I Do

4/4 swing c. 1926



Do I// want you?// Oh my,// do I!//
Honey,// 'deed/ I/ do!/// //||
Do I// need you,// Oh my,// do I!//
Honey,// 'deed/ I/ do!/// ////

| I'm glad that I'm the one who found/// you,///
|That's why I'm always hangin' 'round/// you.///

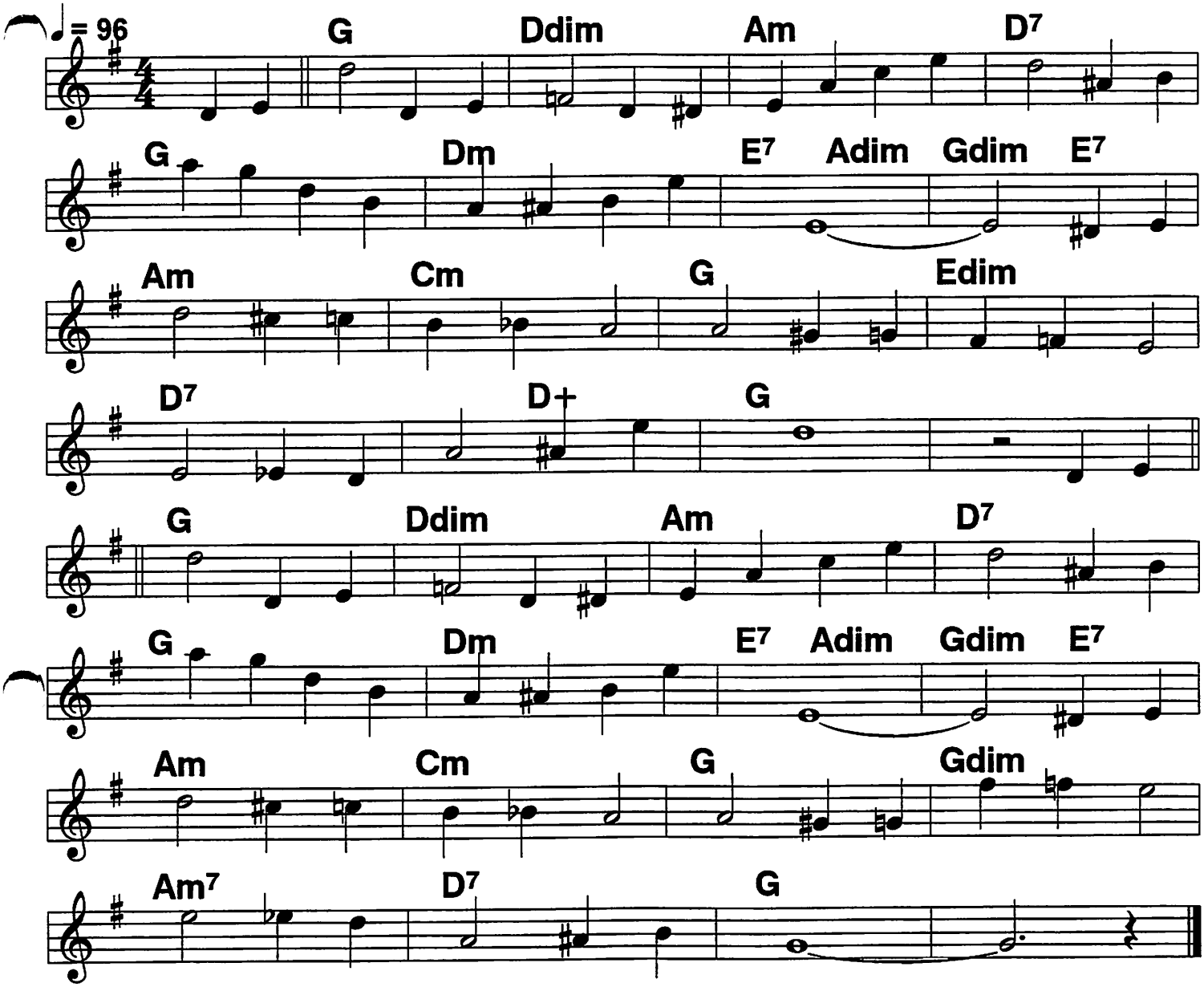
Do I// love you?// Oh my,// do I!//
Honey,// 'deed/ I/ do!/// ///|

Deep Purple

Bb book

Square, legato 4/4

Larry Clinton;
c. 1934



(When the) Deep/ purple falls/ over sleepy garden walls,/ and the
Stars begin to flicker in the sky./// //Through the
Mist/ of a memory,/ you/ wander back to me,/
Breath-/ ing my name/ with a sigh./// //In the

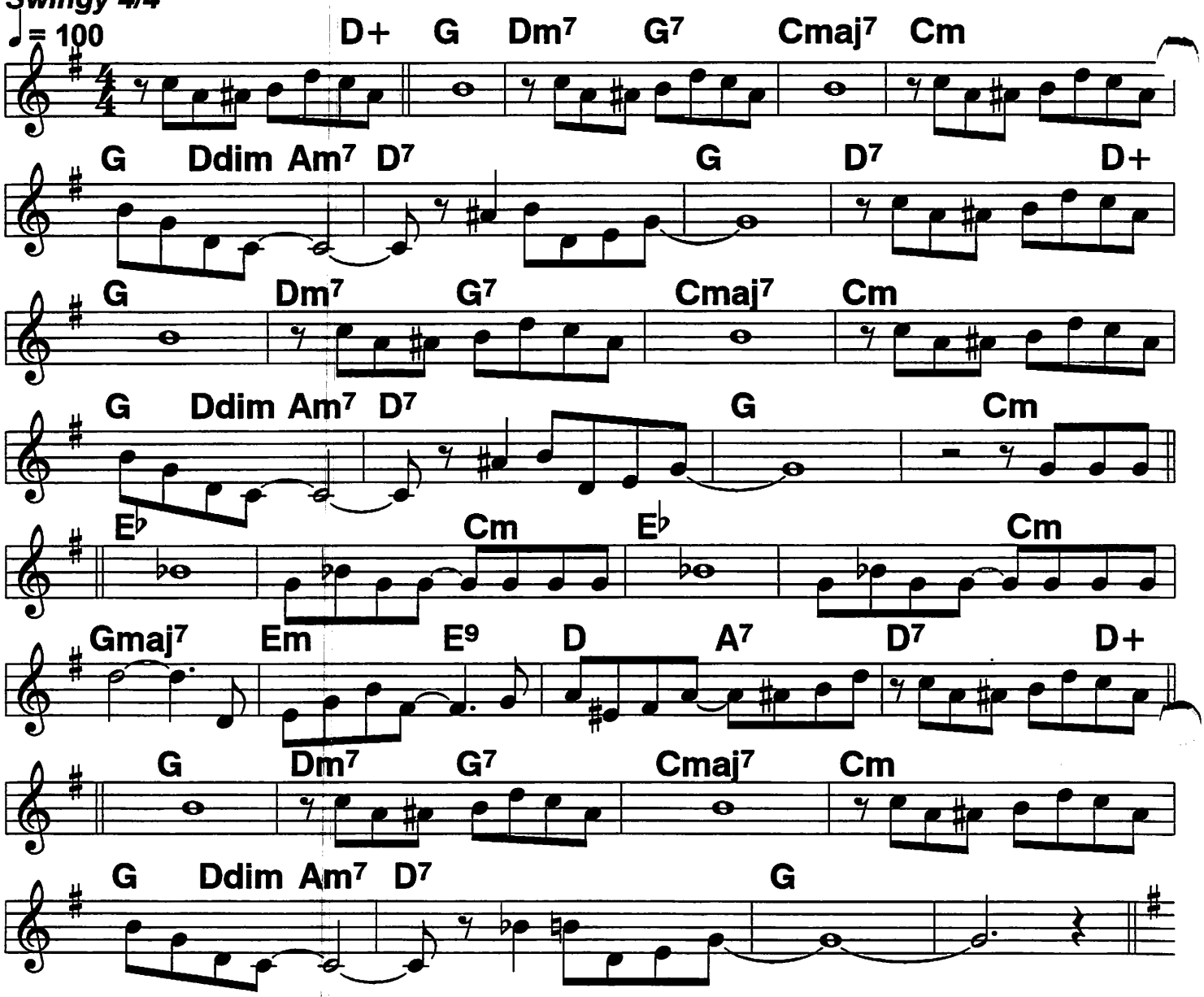
Still/ of the night/ once a- gain I'll hold you tight,/ though you're
Gone, your love lives on when moonlight beams,/// //And as
Long/ as my heart will beat,/ Lov-/er, we'll always meet/
Here/ in my deep/ purple dreams./// ///|

41 Bb book Do Nothing Till You Hear From Me (1)

Ellington, 1943

Swingy 4/4

♩ = 100



(Do nothin' till you hear from) Me./// Pay no attention to what's said./// Why people tear the seam of
Anyone's dream/ /is over my head./// Do nothin' till you hear from
Me,/// at least consider our ro- mance;/// if you would take the word of
Others you've heard,/ /I haven't a chance.///| || True I've been

---

Seen/// with someone new, but does that mean/// that I'm untrue? When we're a-
Part// the words in my heard/ re- veal how I feel about you. Some kiss may cloud my memo-

---

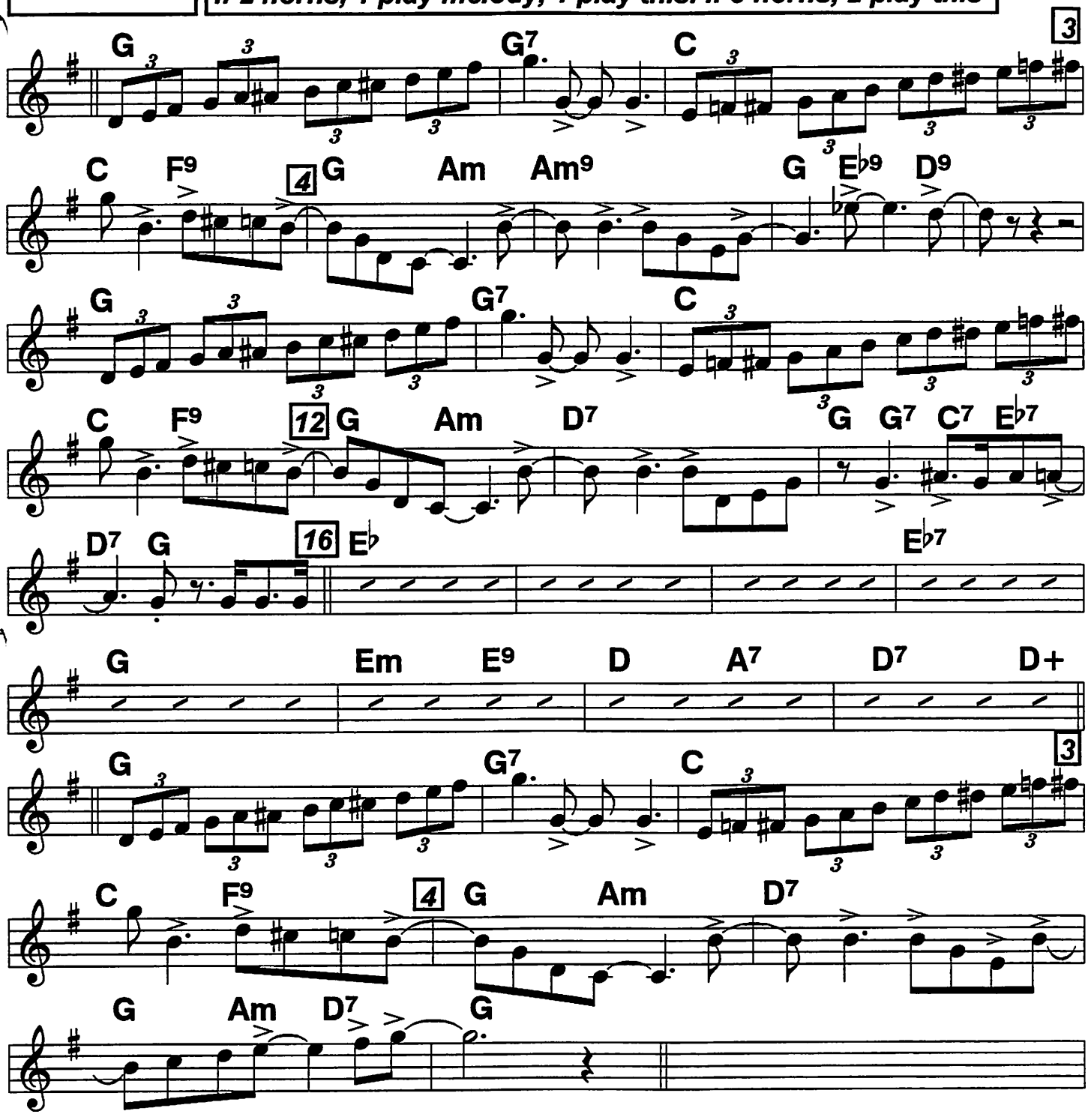
Ry,/// And other arms may hold a thrill./// But please do nothing til you
Hear it from me/ /and you never will./// /|||

Do Nothing Till You Hear From Me (2)

Bb book

Out Chorus

If 2 horns, 1 play melody, 1 play this. If 3 horns, 2 play this

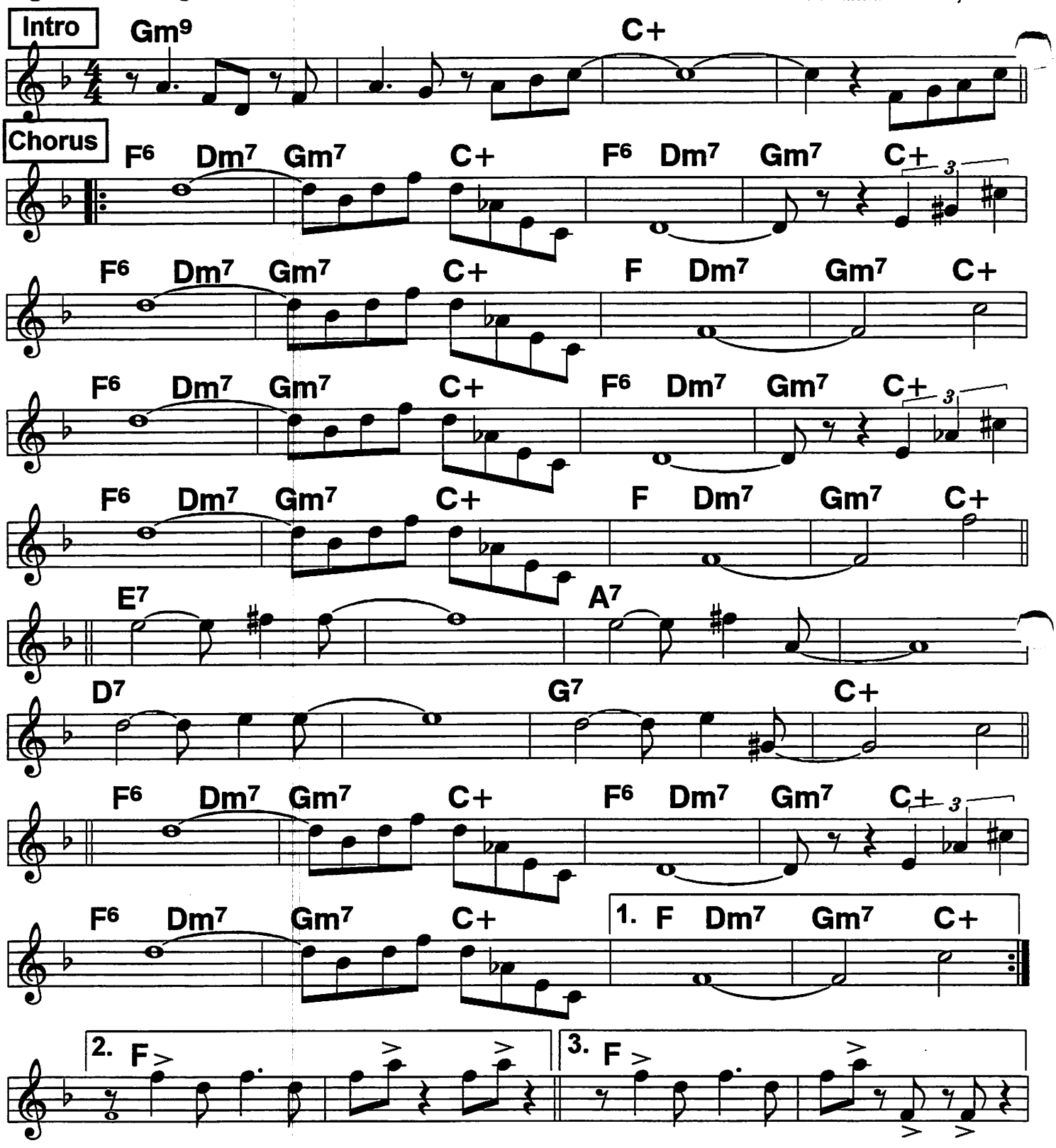


This page is from the Jack Mason stock chart. The right tempo with the zaps really makes it swing and is right for the whole tune. If the drummer can't read the zaps, he should play square 4/4, not guess.

Don't Be That Way

Light 4/4 swing ♩ = 166

Goodman classic, 1935

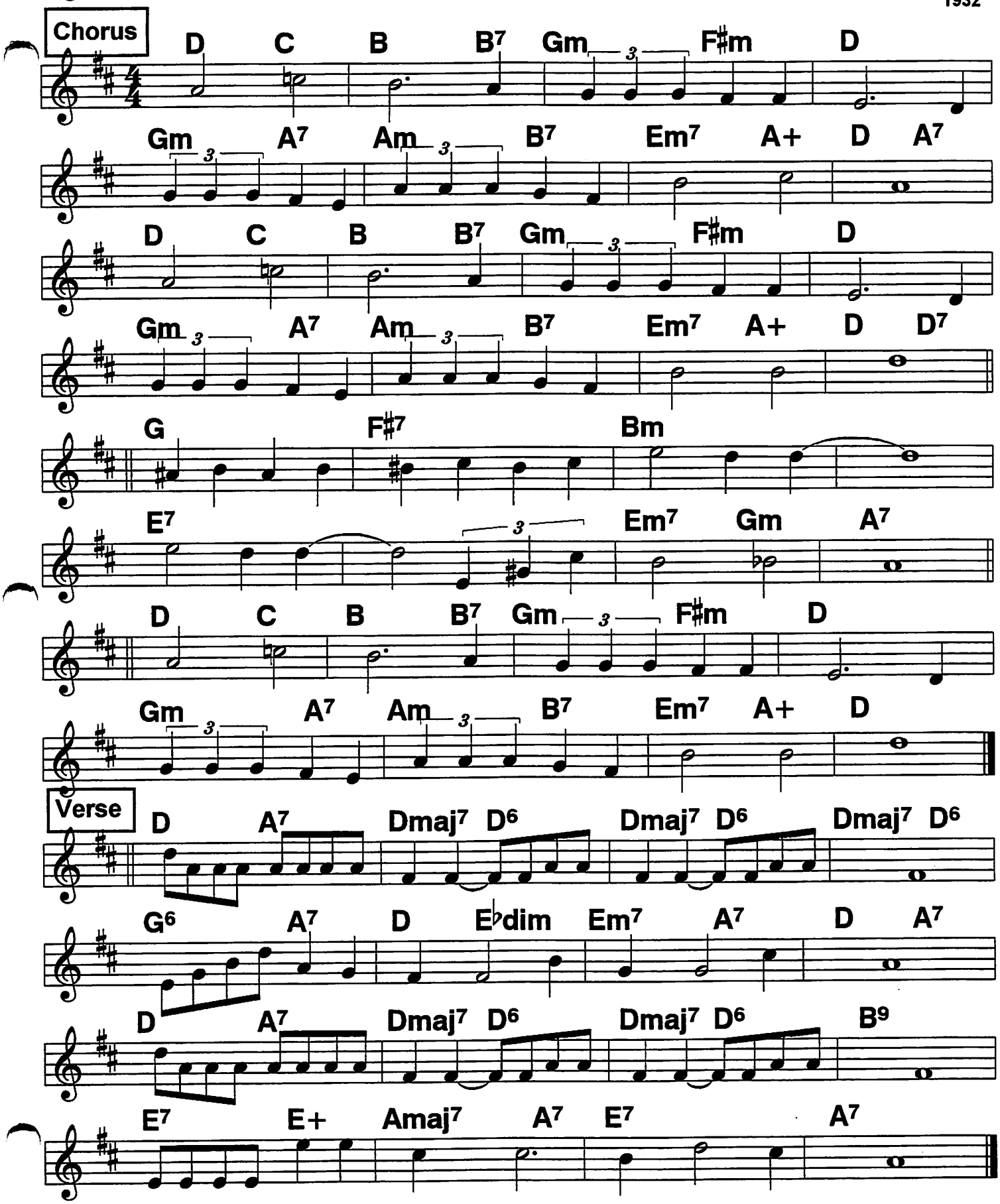


Intro, Chorus, solos, ending 1.; Last X, repeat last 2 lines 2 X, P, PP ending 2. ENDING: Last line FF, ending 3.
For variety, modulate up, several times.

Don't Blame Me

1932

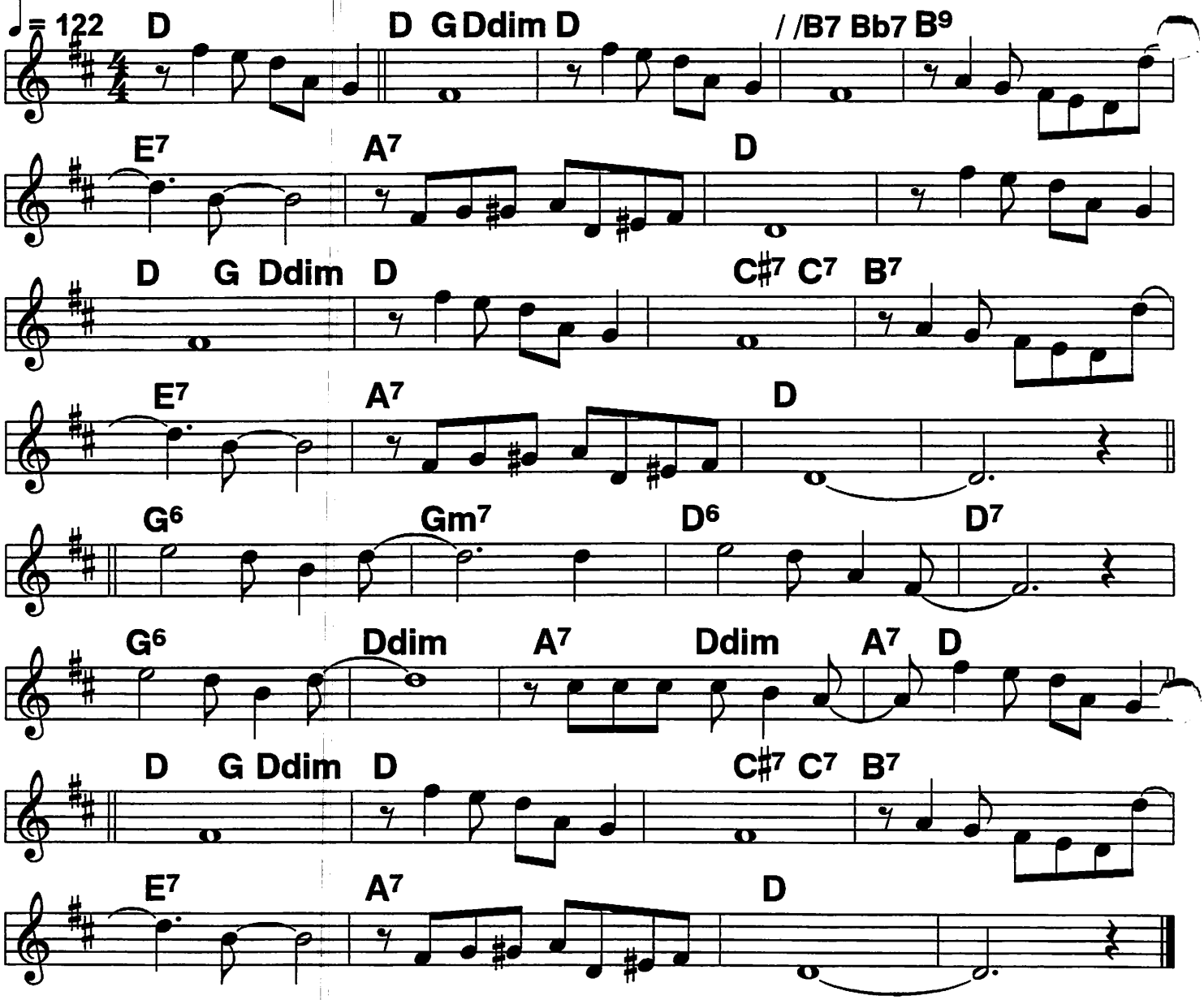
Light 2-beat ♩ = 108



44 Bb book Don't Get Around Much Any More (1)

4/4 Swingy, rhythmic

Ellington, 1942



|Missed the Saturday dance./// |Heard they crowded the floor,///
|Couldn't bear it with- out you.// Don't get around much any- more.///
Thought I'd visit the club./// got as far as the door.///
They'd have asked me a- bout you,//
Don't get around much any- more.///

Dar-/ling, I guess,//my mind's/ more at ease,//but
Ne-/ver the- less/// why stir up old memor- ies?///

|Been invited on dates./// |Might have gone but what for?///
Awfully different with- out/ you,/ don't get around much any more.///|

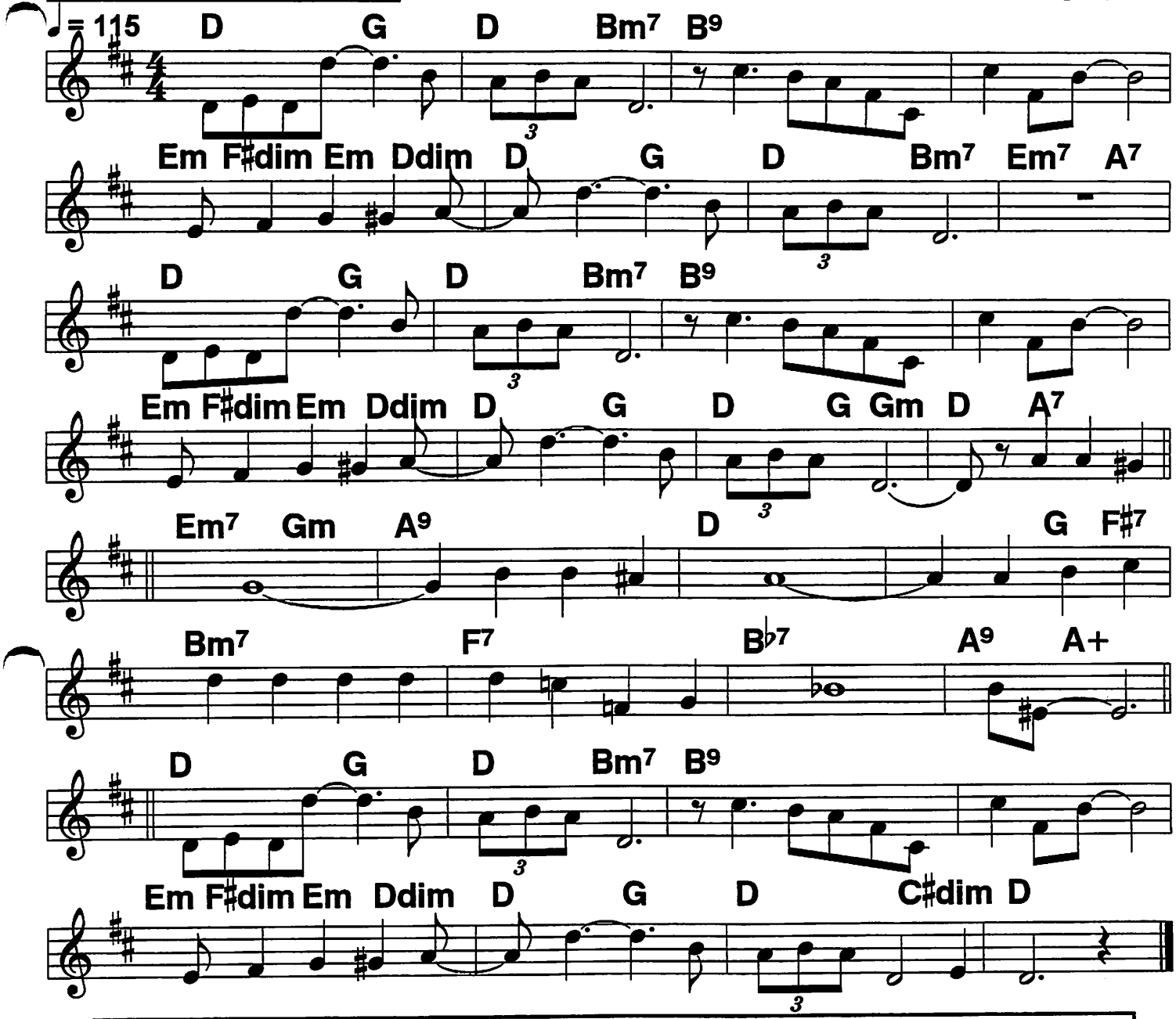
Don't Get Around Much Any More (2)

Bb book

(I Let A Song Go Out Of My Heart)

Ellington, 1938

Play over melody last X.



I let a song go out of my heart,/ it/ was the sweetest melody./
I know I lost heaven,/ 'cause you were the song./// ///||
Since you and I have drifted apart, life doesn't mean a thing to me,/
Please come back sweet mu- sic,// I know I was wrong// /Am I too

---

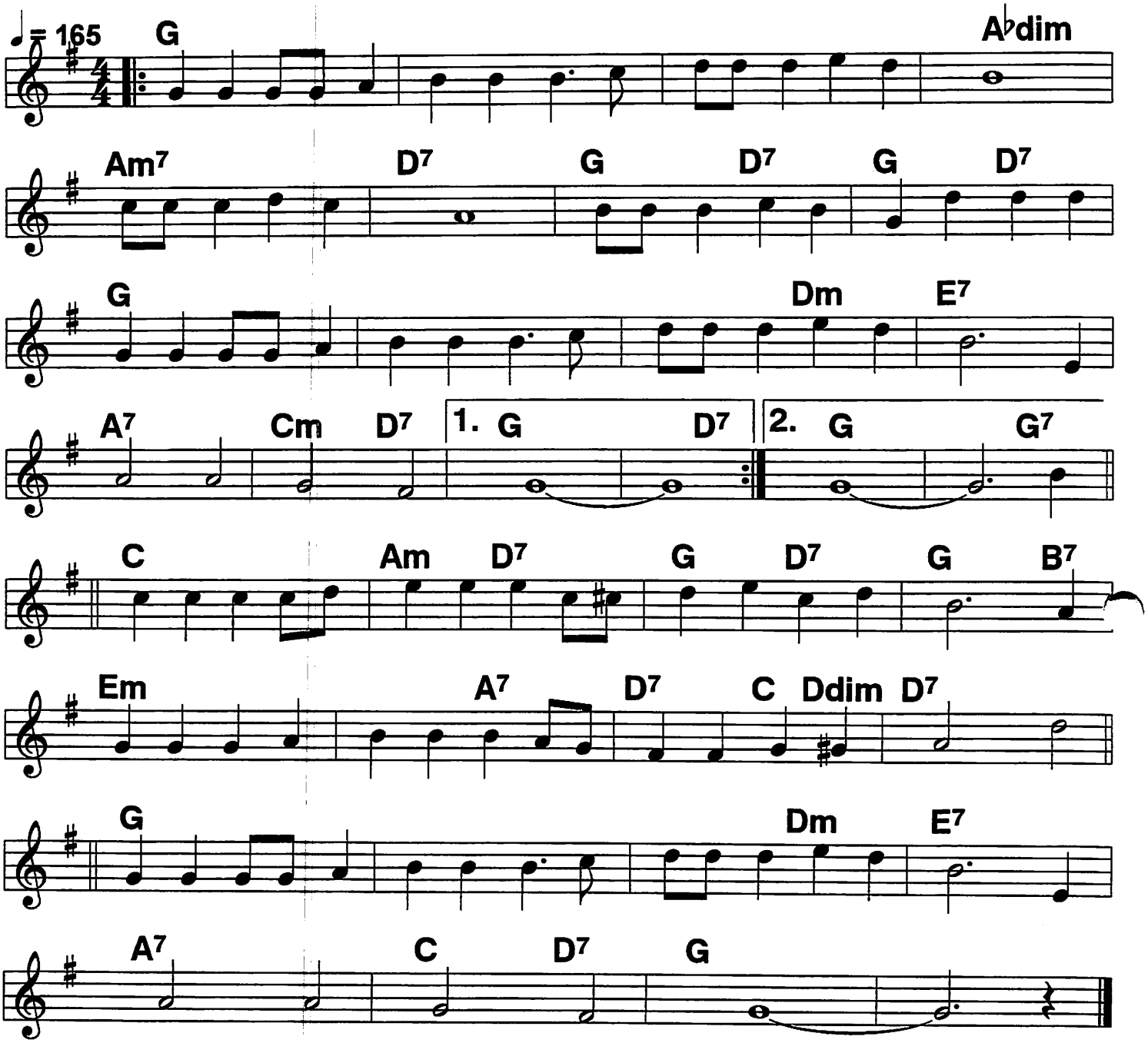
Late/// /to make a- mends./// /You know that
We were meant to be more than just friends./// Just friends.//

I let a song go out of my heart,/ believe me darling when I say//
I won't know sweet mu- sic//un- til you return,/some day.///|

45 Bb book Don't Sit Under the Apple Tree

Light 4/4/ swing

Glenn Miller hit



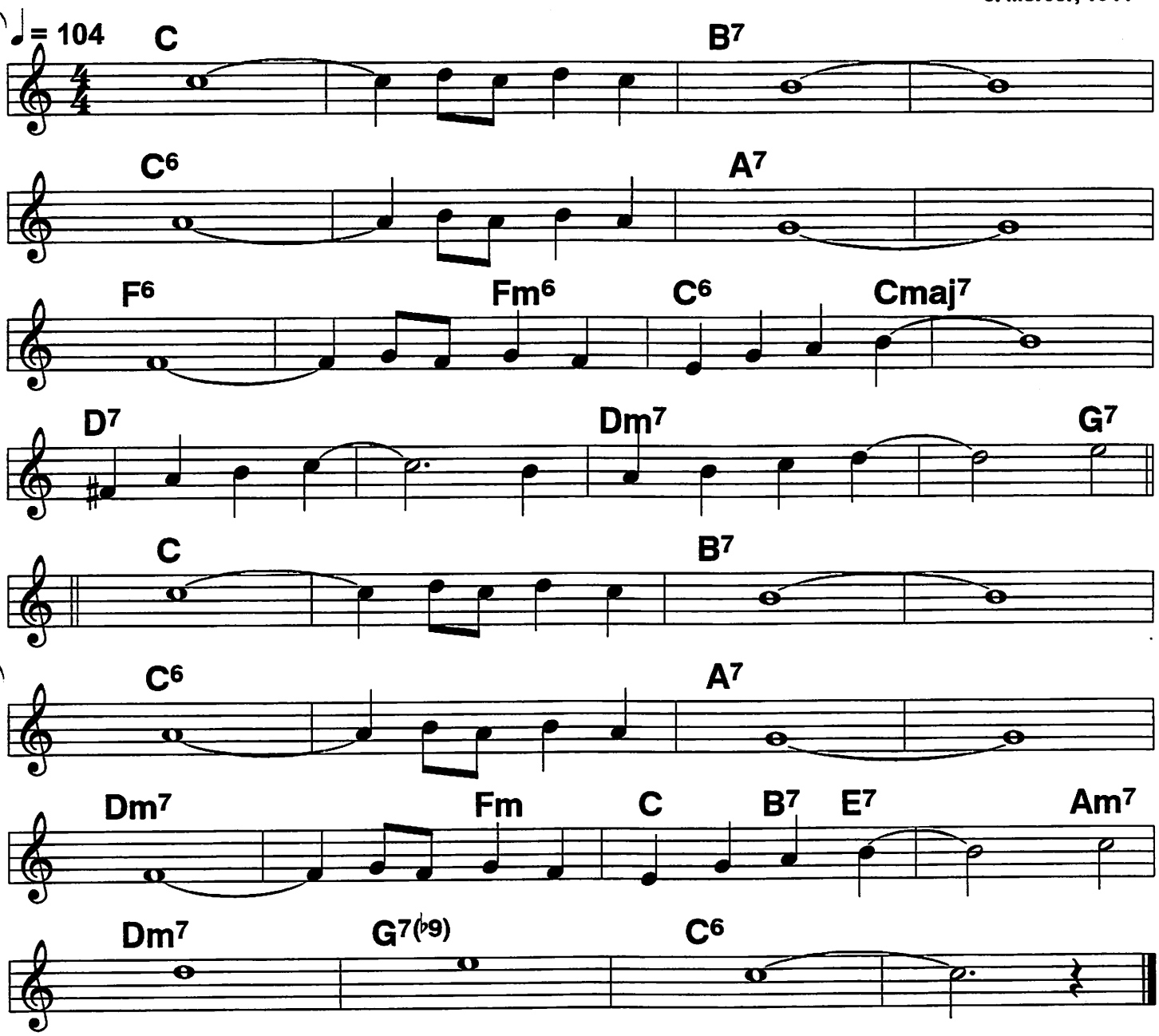
Ending: repeat last line 3 X, last X double value of notes.

Dream

Bb book

Ballad: 2-beat or light 4/4

c. Mercer, 1944



Dream/// /when you're feelin' blue./// ////
Dream/// / that's the thing to do./// ////
Just/// /watch the smoke rings rise in the air ////
You'll find your share /// of memories there. // so/

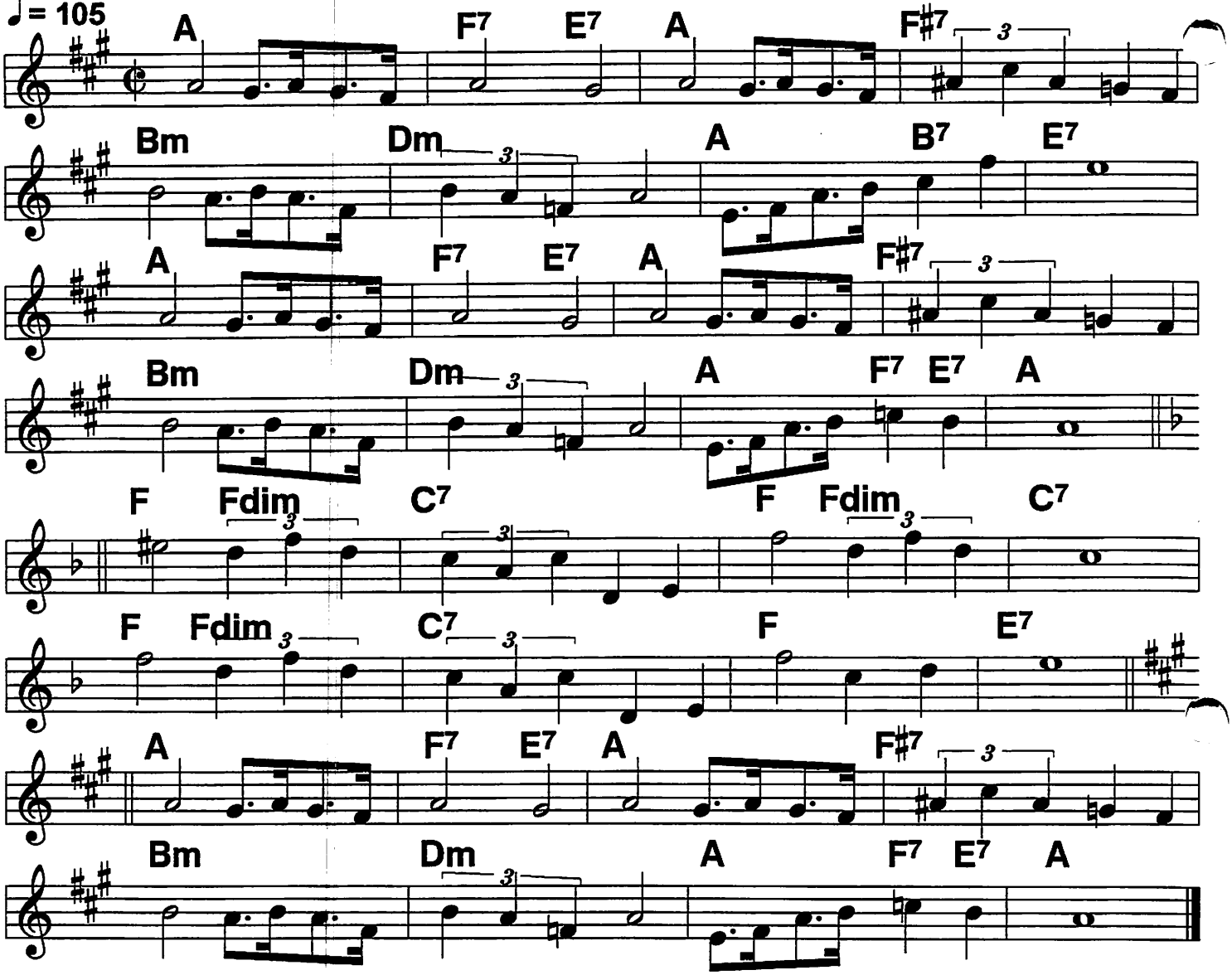
Dream/// when the day is through./// ////
Dream/// and they might come true./// ////
Things/// / never are as bad as they seem, //so/
Dream/// dream/// dream/// ///|

47 (Bb book) Dream A Little Dream Of Me

Lilting 2-beat

♩ = 105

Mama Cass hit, 1968;
c. 1931



Stars/ shining bright a- bove/ you./
Night/ breezes seem to whisper "I love you,"
Birds/ singing in the sycamore trees,/ "Dream a little dream of me".///
Say/ "Nighty-night" andd kiss/ me./
Just hold me tight and tell me you'll miss me
While/ I'm alone and blue as can be, "Dream a little dream of me".///

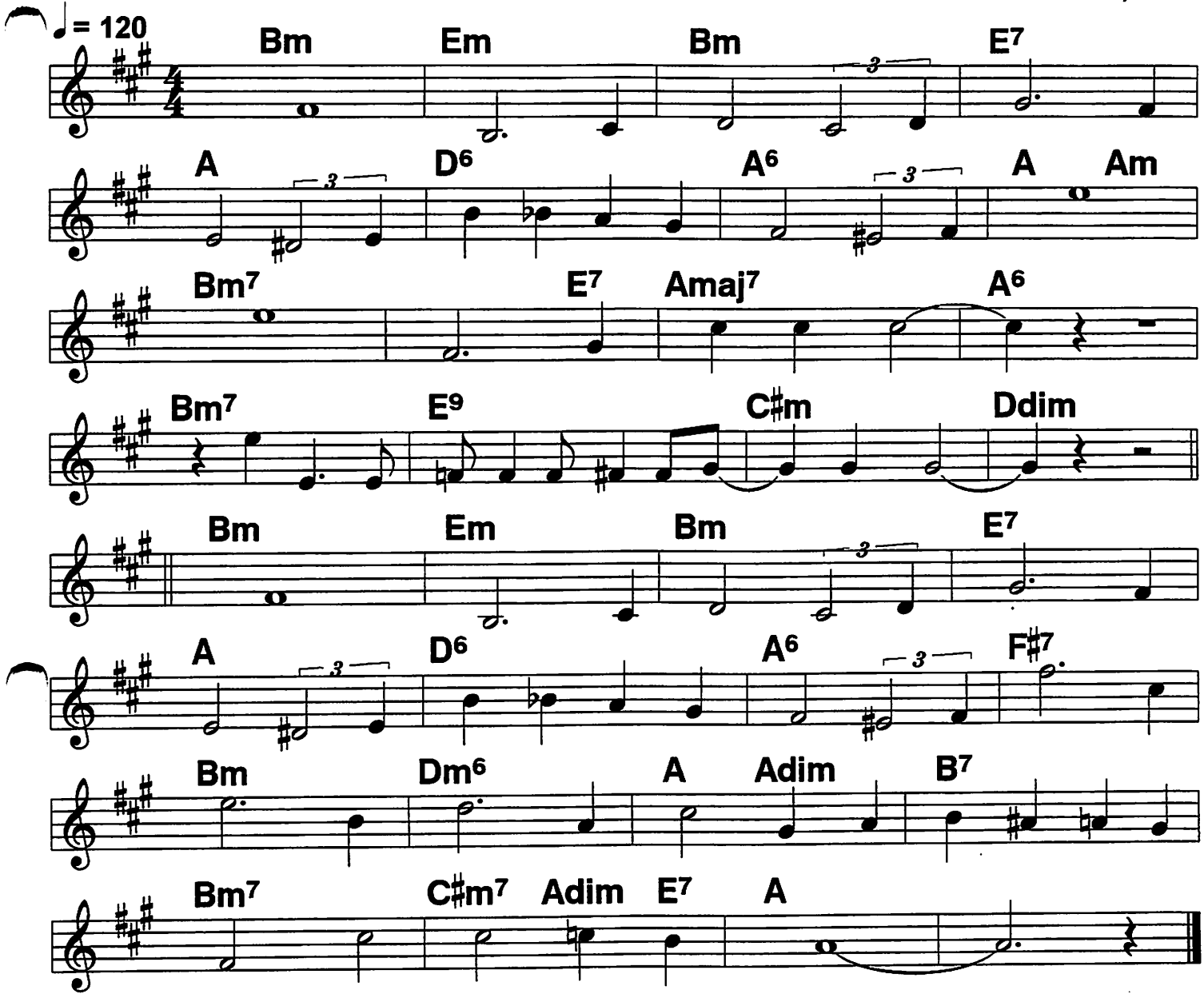
Stars/ fading but I linger on dear, still/ craving your kiss.///
I'm longing to linger till dawn, dear, just/ saying this.///

Sweet/ dreams till sunbeams find/ you/
sweet dreams that leave all worries behind you.
But/ in your dreams what- ever they be,/ "Dream a little dream of me".///

Easy To Love

Square 2-beat; legato feel

c. Cole Porter, 1936



You'd/// be// so eas-/ y to love.// So
Eas-/y to idolize, all oth-/ers a- bove,///
So/// worth// the yearning for/ /|||
|So swell to keep ev'ry homefire burning for,// /|||

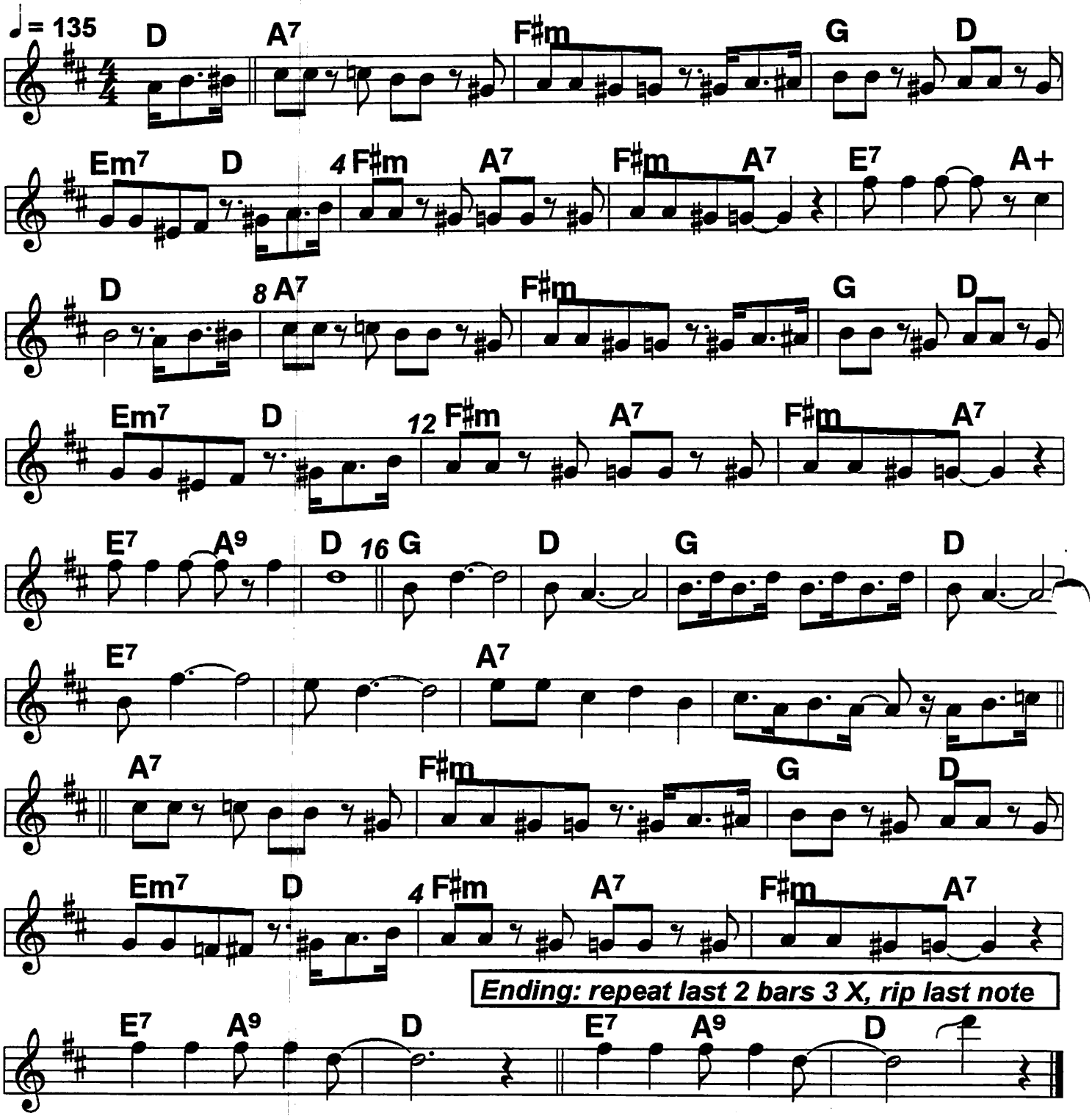
We'd/// be// so grand/ at the game,// so
Care-/free to- gether, that it does/ seem a shame// that
You// can't see// your fu-/ture with me,'cause you'd be
Oh/ so/ eas-/y to love./// /|||

Bb book

Elmer's Tune

Nice and swingy 4/4

Glen Miller Hit, 1941

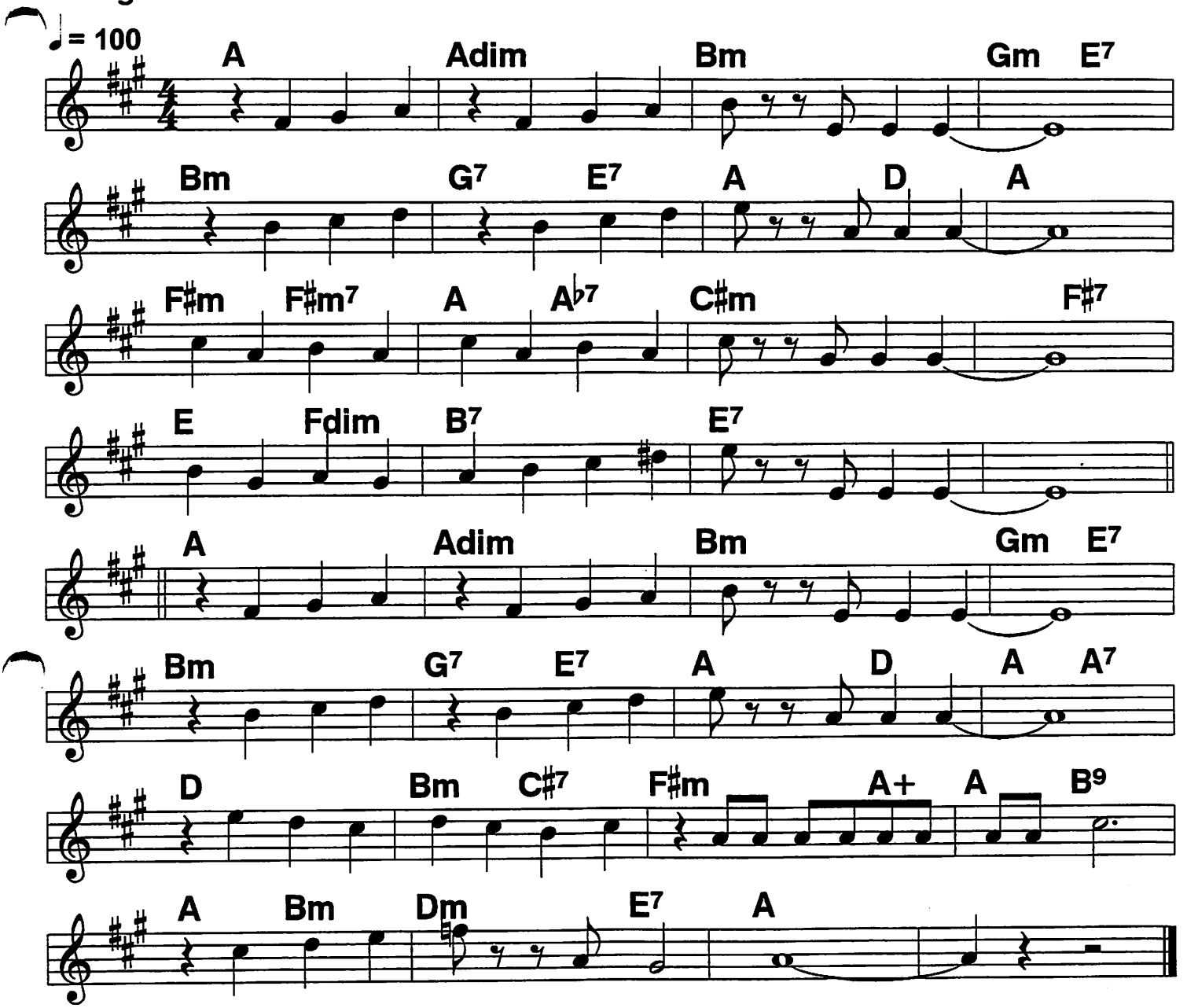


Embraceable You

Bb book 50

Gershwin, 1932

Lilting 2-beat



|Embrace me, |my sweet em- braceable you. ////
|Embrace me, |you irre- placeable you. ///
Just one look at you, my heart grew upsy in me. ////
You and you a- lone bring out the Gypsy in me! ////

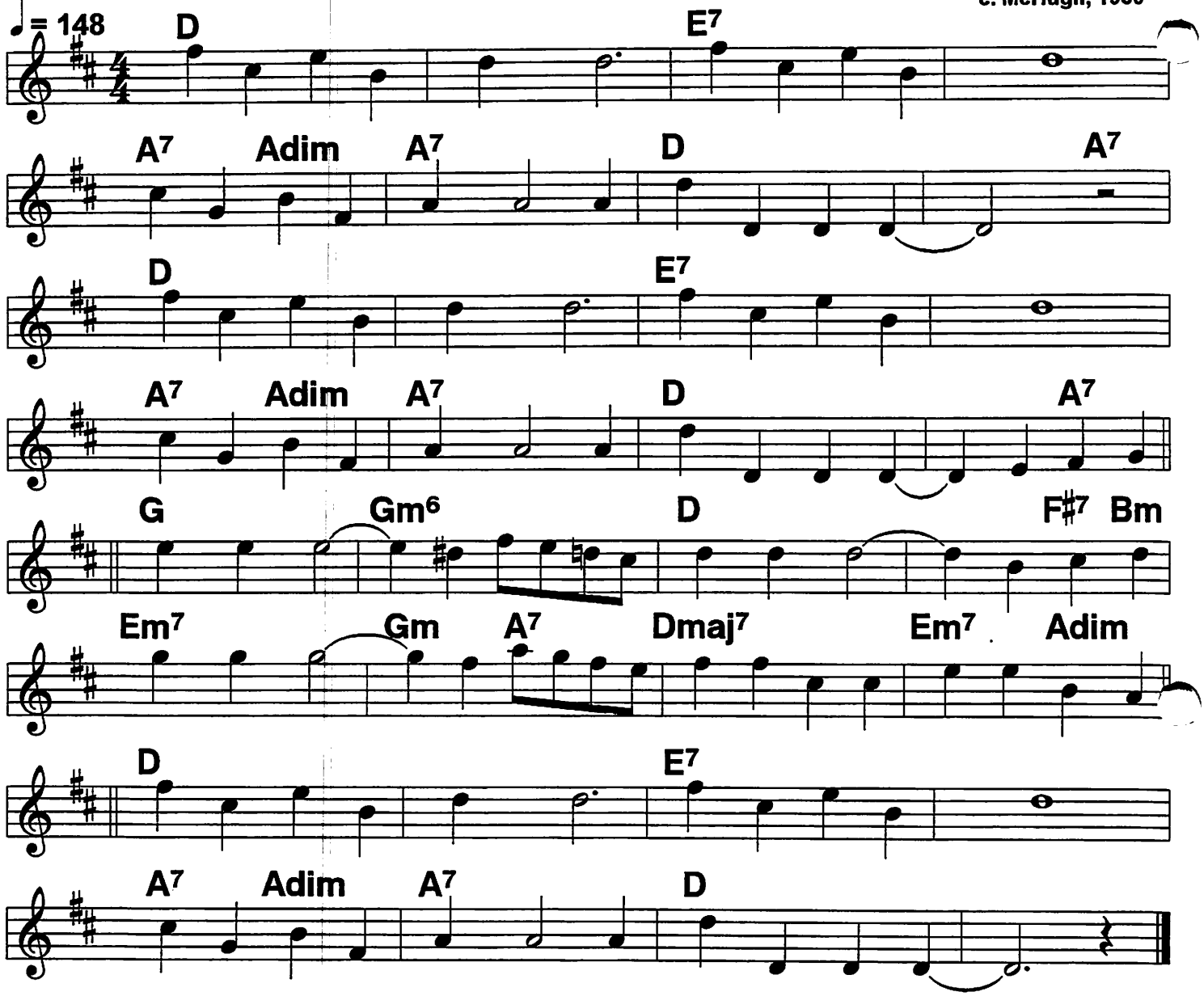
|I love all |the many charms about you. ////
|Above all |I want my arms about you. ////
|Don't be a naughty baby, |come to papa, come to papa do.//
|My sweet em- braceable/ you./// ////

51 Bb book

Exactly Like You

Swingy 4/4

Goodman Quartet
c. McHugh, 1930



I know why I waited.// Know why I've been blue,///
Prayed each night for someone/ ex- actly like you.//||
Why should we spend money/// one a show or two?///
No one does those love scenes/ ex- actly like you. /You make me

---

Feel so good/ /I want to hand the world to you./ /You seem to
Understand/ /each foolish little
scheme I scheming dream I'm dreaming.

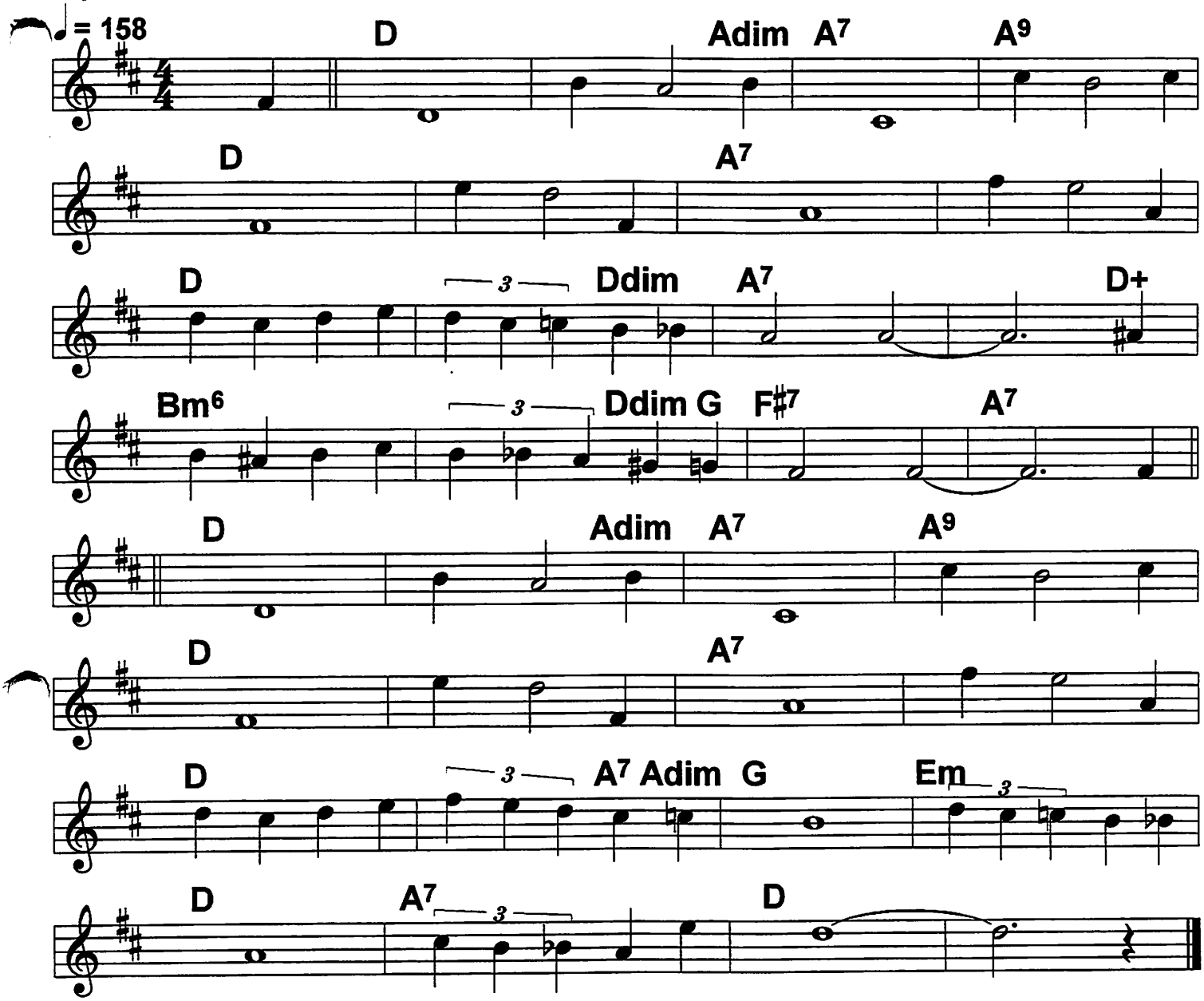
Now I know why mother// taught me to be true,///
She meant me for someone/ ex- actly like you. ///|

Fine Romance, A

Bb book

Square 2-beat

Astaire classic, c. Kern, 1936



(A) Fine/// romance,/ with no/// kisses,/ a
Fine/// romance/, my friend/// this is!/ We
Should be like a couple of hot to- ma-/ toes,/ ///But
Your as cold as yesterday's mashed po- ta-/toes./ //A/

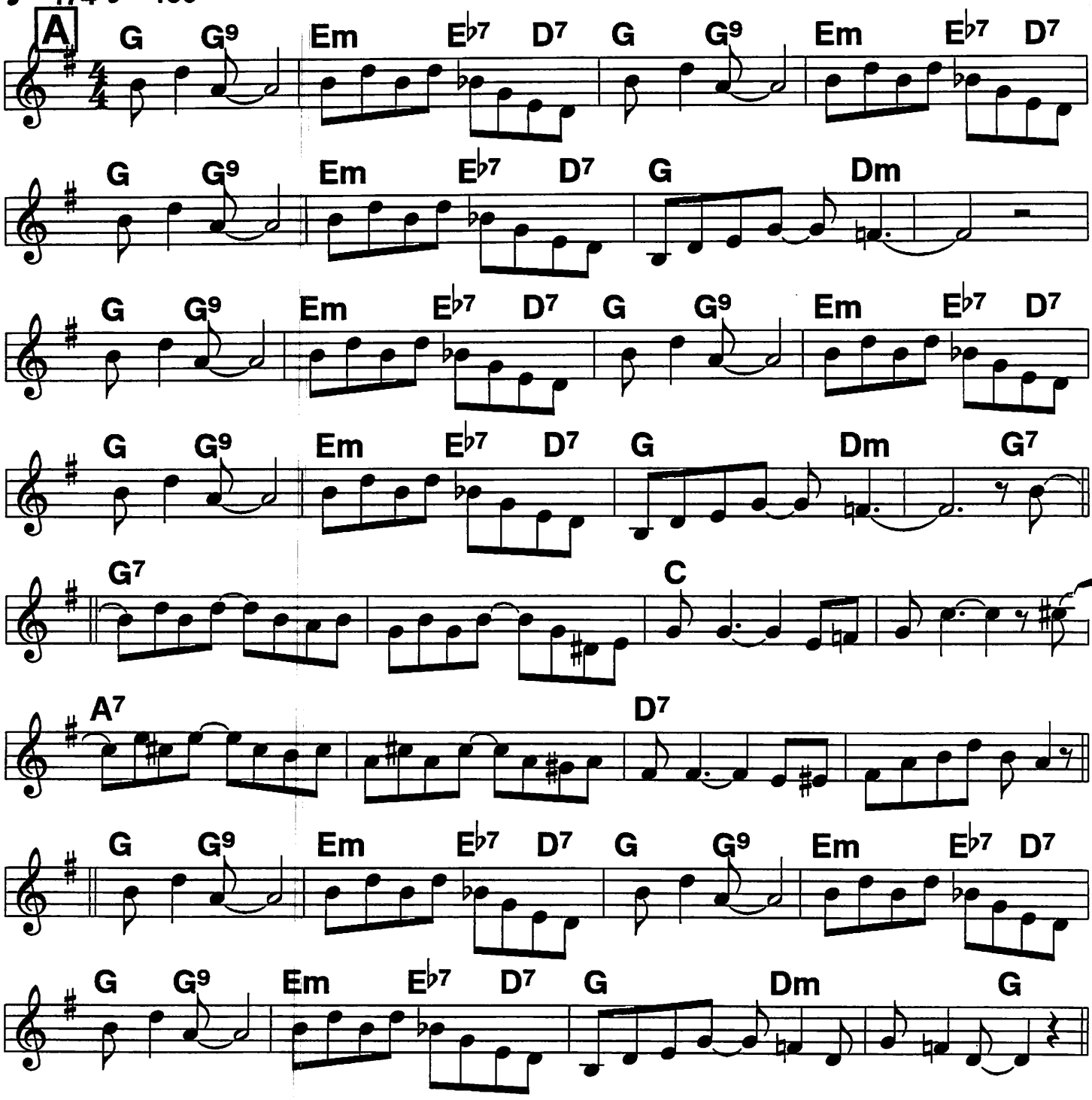
Fine/// romance/, you won't/// nestle,/ A
Fine/// romance,/ you won't/// wrestle!/ I
Might as well play bridge with my old maid
aunts!/// I haven't got a
Chance/// this is a fine ro- mance!/// ///|

Flying Home (1)

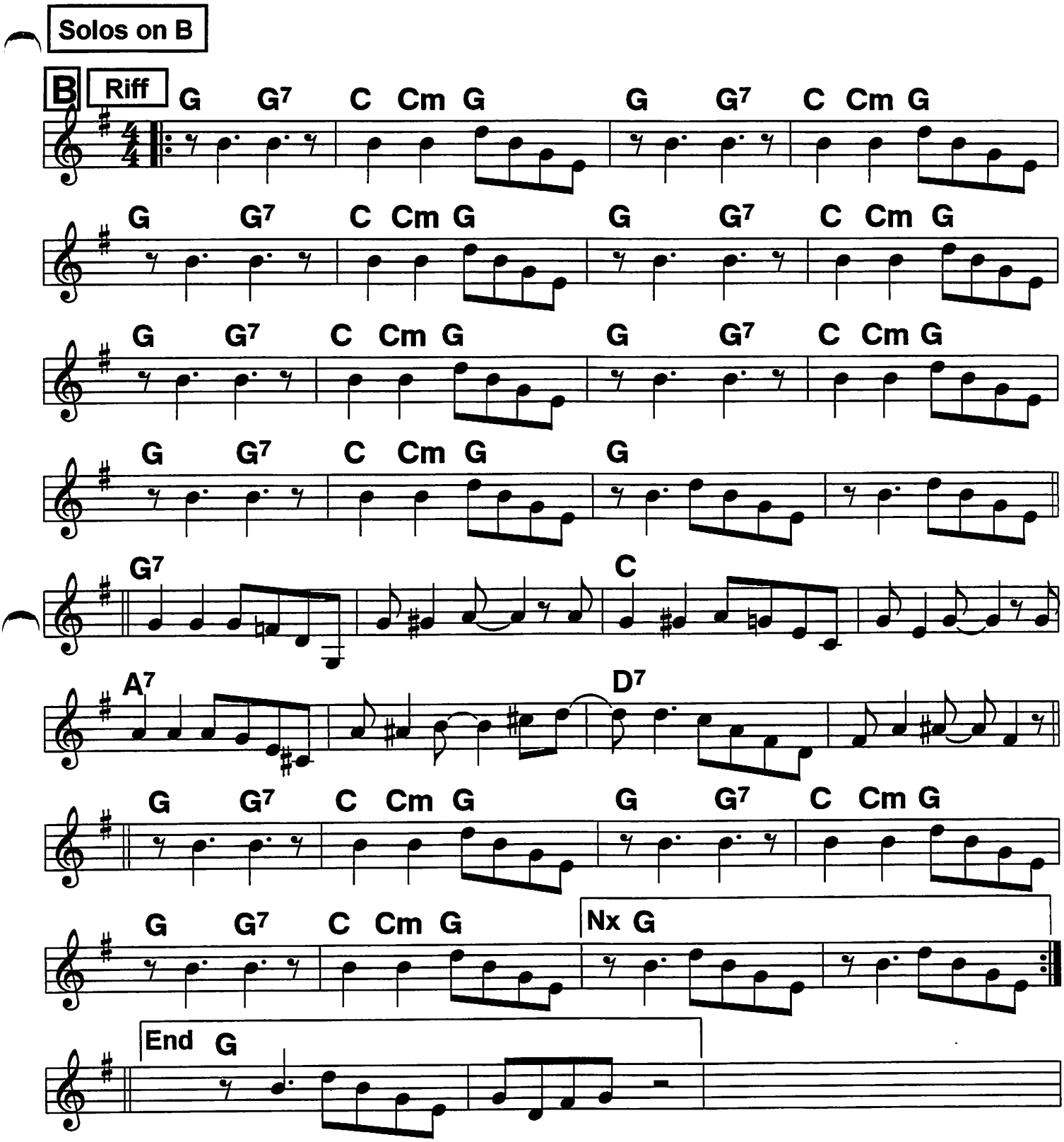
Brisk swing

♩ = 174 ♩ = 186

Goodman, Hampton, 1940



Flying Home (2)



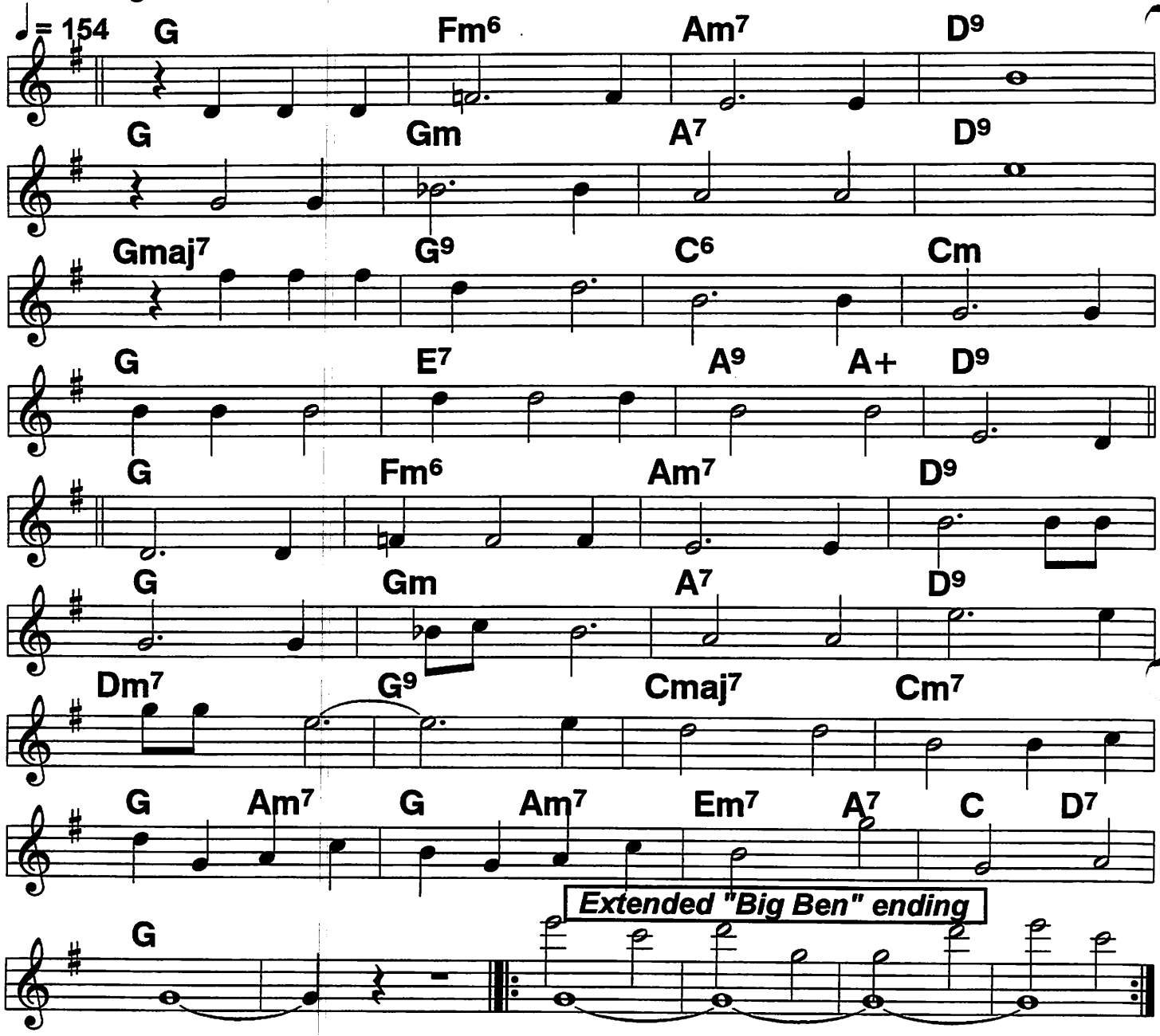
ROUTINE: A Melody, Solos on B; A B, LAST 8 bars 3X: p, pp, ff, ending

54 (Bb book) Foggy Day In London Town, A

Original 2-beat book phrasing is so rare that we've had to provide a 4-beat version that approximates how it's currently played.

c. Gershwin, 1936

4/4 swing



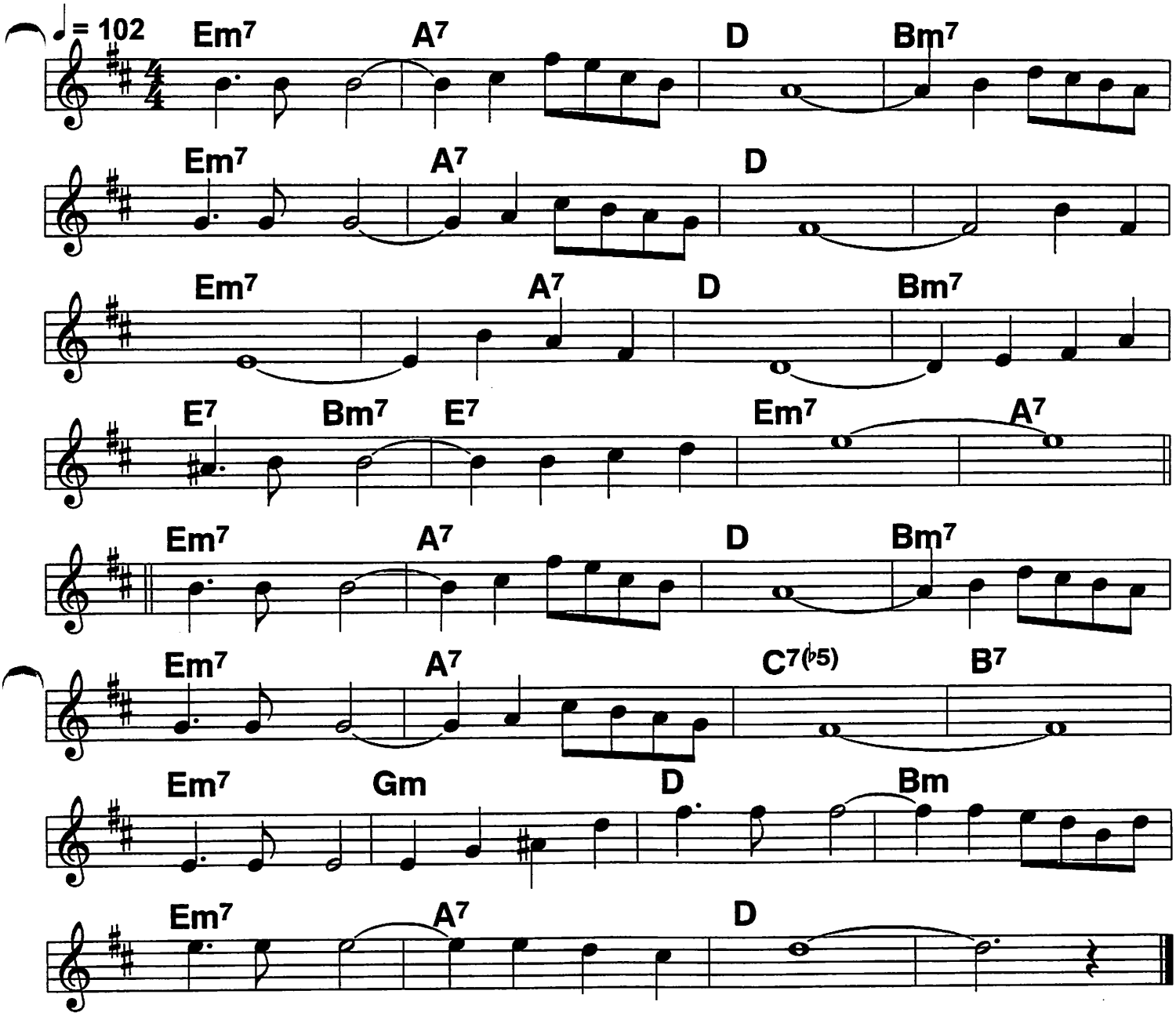
|A foggy day//in Lon-//don town///
|Had/ me low//and had/ me/ down.///
|I viewed the morning// with// a- larm,// the
British mus-/ seum/ had lost/ its/ charm.// How

Long// I wondered,/ could this// thing last?// But the
Age// of miracles// had-/ n't/ passed,// for
Suddenly// ///I saw/ you/ there,/ and through
Foggy London town the sun was shin-/ ing/ ev'-/ry/
Where./// //// (extended ending: //// //// //// ///|)

Fools Rush In

Solid 4/4 ballad

Sinatra hit, c. Mercer/Blume, 1940



Fools rush in/ /where angels fear to tread,/// / and so I come to
You, my love,/ /my heart above my head./// //Though I
See/// /the danger there,/// /if there's a
Chance for me,/ /then I don't care./// ////

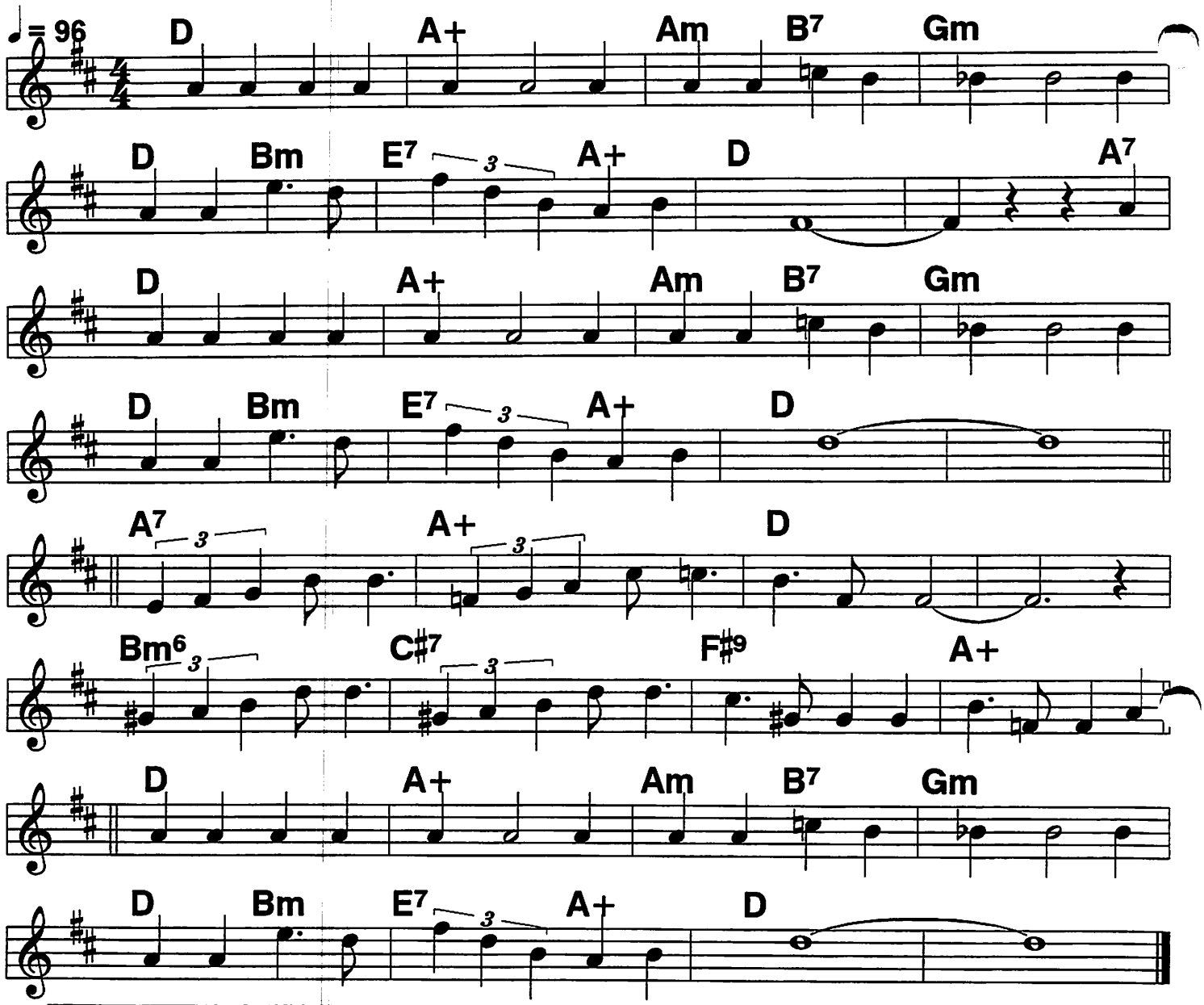
Fools rush in/ /where wise men never go,/// / but wise men never
Fall in love/ /so how are they to know./// ////
When we met/ /I felt my life begin;/ /so open up your
Heart and let/ /this fool rush in./// ///|

Bb book

Ghost Of A Chance

Light 4/4

Chu Berry classic, c. 1932



(I) Need your love so badly,/ I love you oh so madly,/ but
I don't stand a ghost of a chance with you,/// /|||
Thought at last I'd found you,/ but other loves sur- round you,/ and
I don't stand a ghost of a chance with you,/// ////

If you'd surrender just for a tender kiss or two,/ ///|
You might discover, that i'm the lover
meant for you, and I'd be true. But

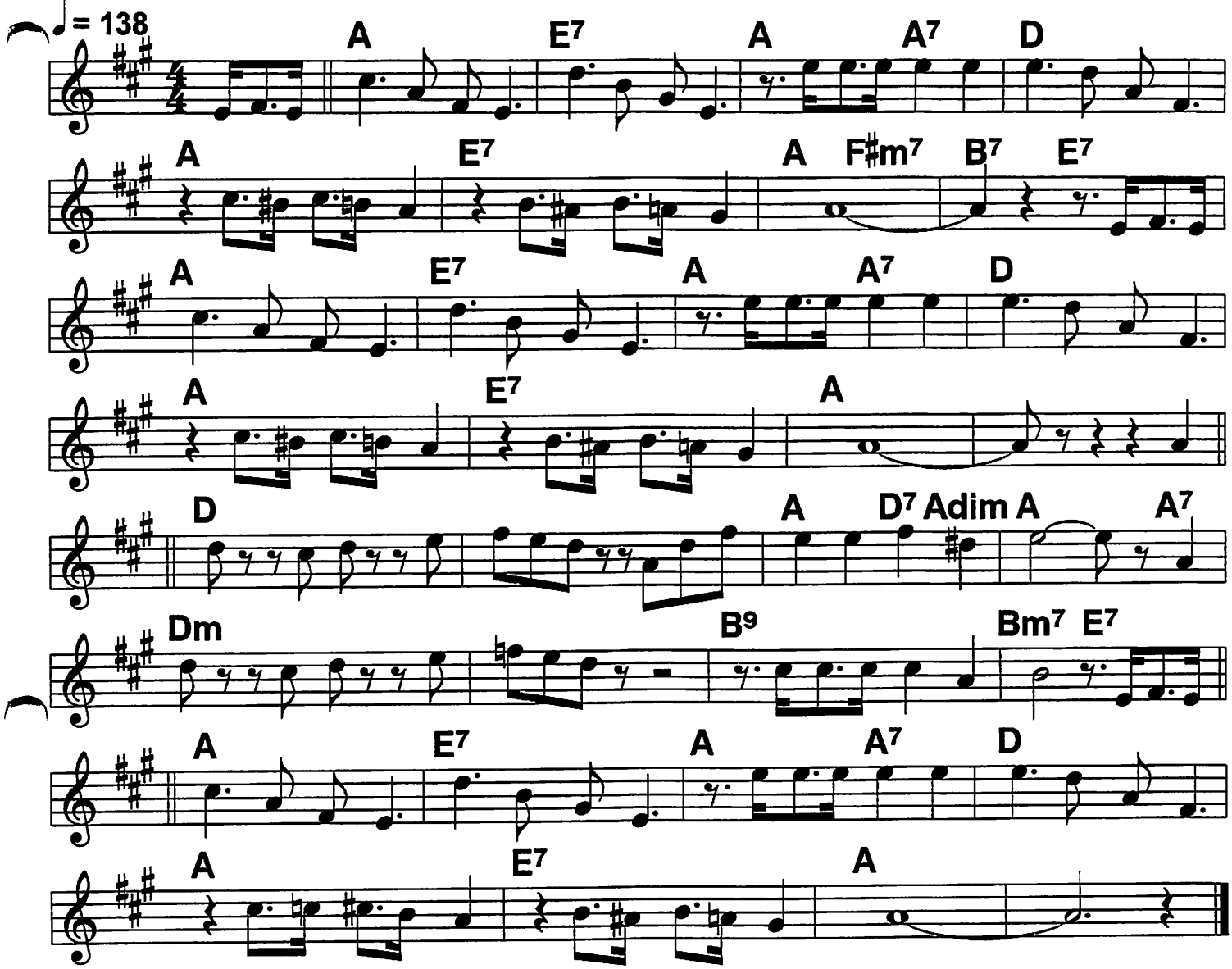
What's the good of scheming,/ I know I must be dreaming,/ for
I don't stand a ghost of a chance with you,/// /|||

Glory Of Love

Bb book

Bouncy 2-beat; Midler did it as slow ballad

Revived by Bette Midler "Beaches", c. 1936



(You've got to) Give a little, take a little,
and let your poor heart break a little
|That's the story of, |that's the glory of love./// /|You've got to
Laugh a little, cry a little, before the clouds roll by a little,
|That's the story of, |that's the glory of love./// ///As

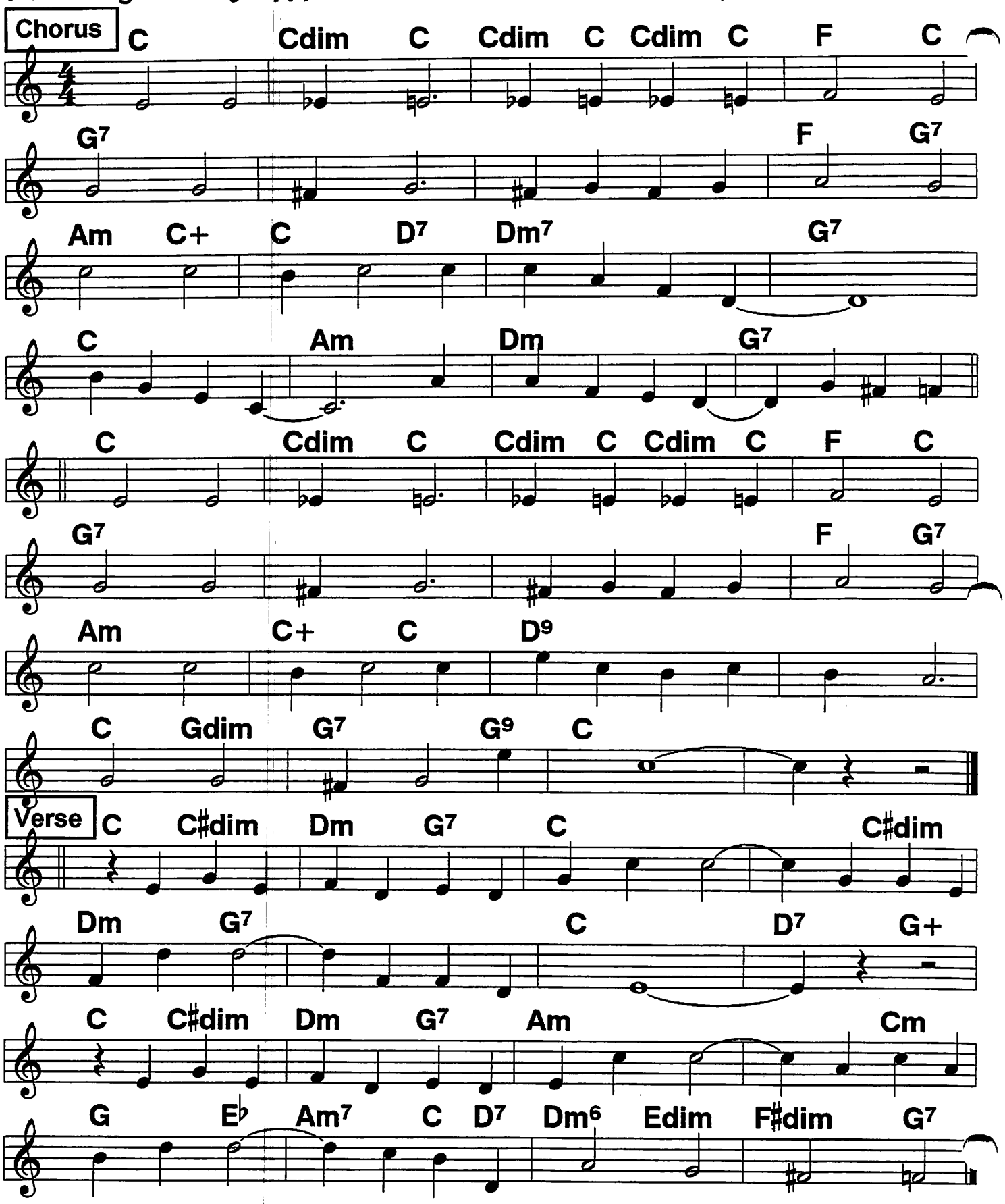
Long as there's the two of us, we've got the
world and all its charms.//And
When the world is through with us,//
we've got each other's arms./ You've got to

Win a little, lose a little, and always have the blues a little,
|That's the story of, |that's the glory of love./// ///|

Good Night Sweetheart

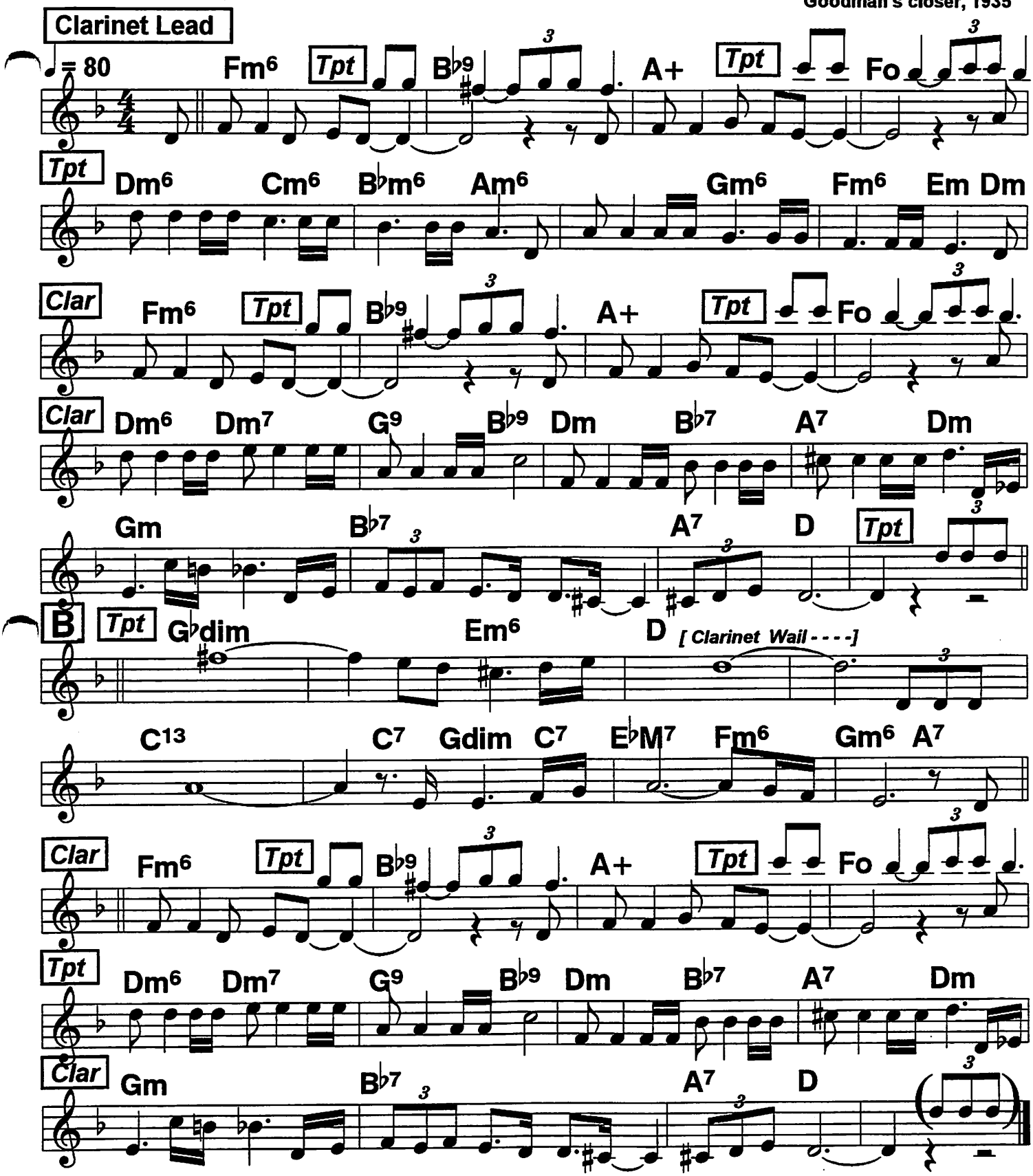
Slow lilting 2-beat ♩= 114

Ray Noble, Al Bowlly hit, 1934



Goodbye

Goodman's closer, 1935

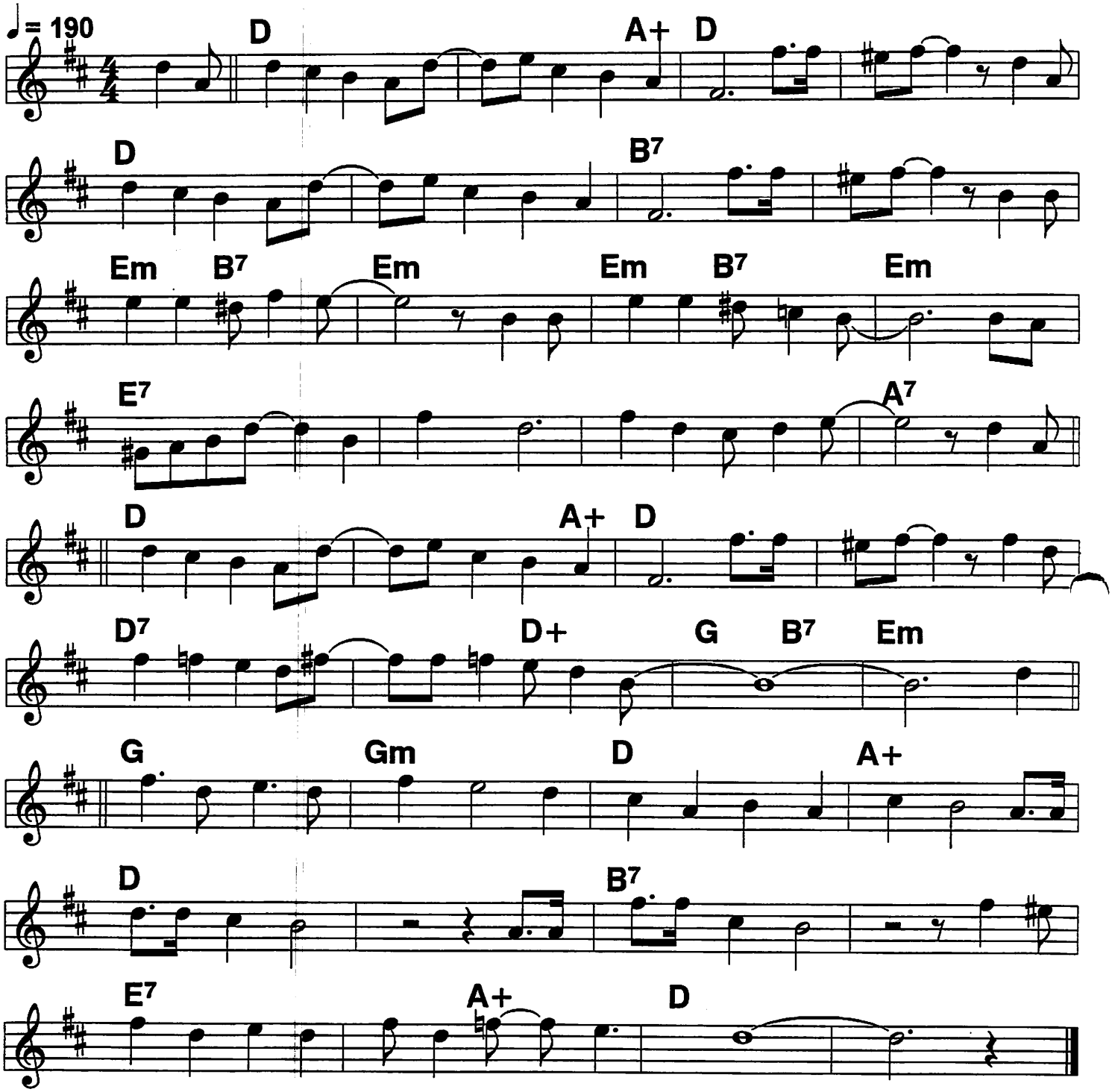


CLARINET special. 1-1.5 X . Clarinet lead, tpt-tenor play response top line. To play longer, back to bridge. Switch leads. CLARINET always ends.

Goody Goody

Driving 4/4 Swing

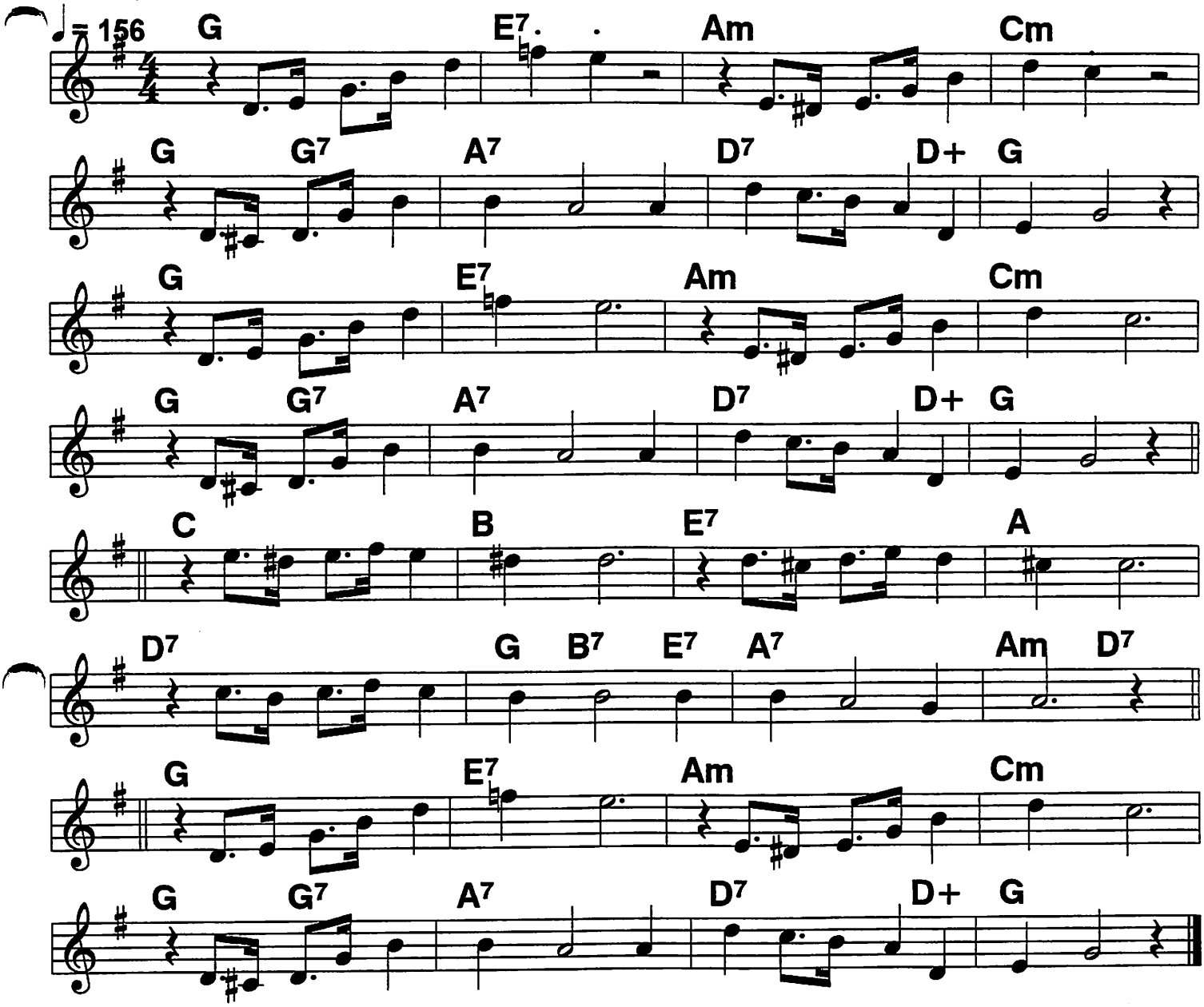
Goodman hit;
c. Mercer, Malneck, 1935



Got A Date With An Angel

2-beat, sorta cutsie

Henry Bussey special, 1931



|Got a date with an angel// |Got to meet her a seven.////
|Got a date with an angel,/ and I'm on my way to Heaven./|
|She's so lovely be- side me.// |And whatever be- tide me///
|Got an angel to guide me,/ so I'm on my way to Heaven./|

|Soon I'll hear the bells ring out,// |and the choir will sing out.//
|When the Pearly Gates swing out,/ she'll becken/ to me.///|

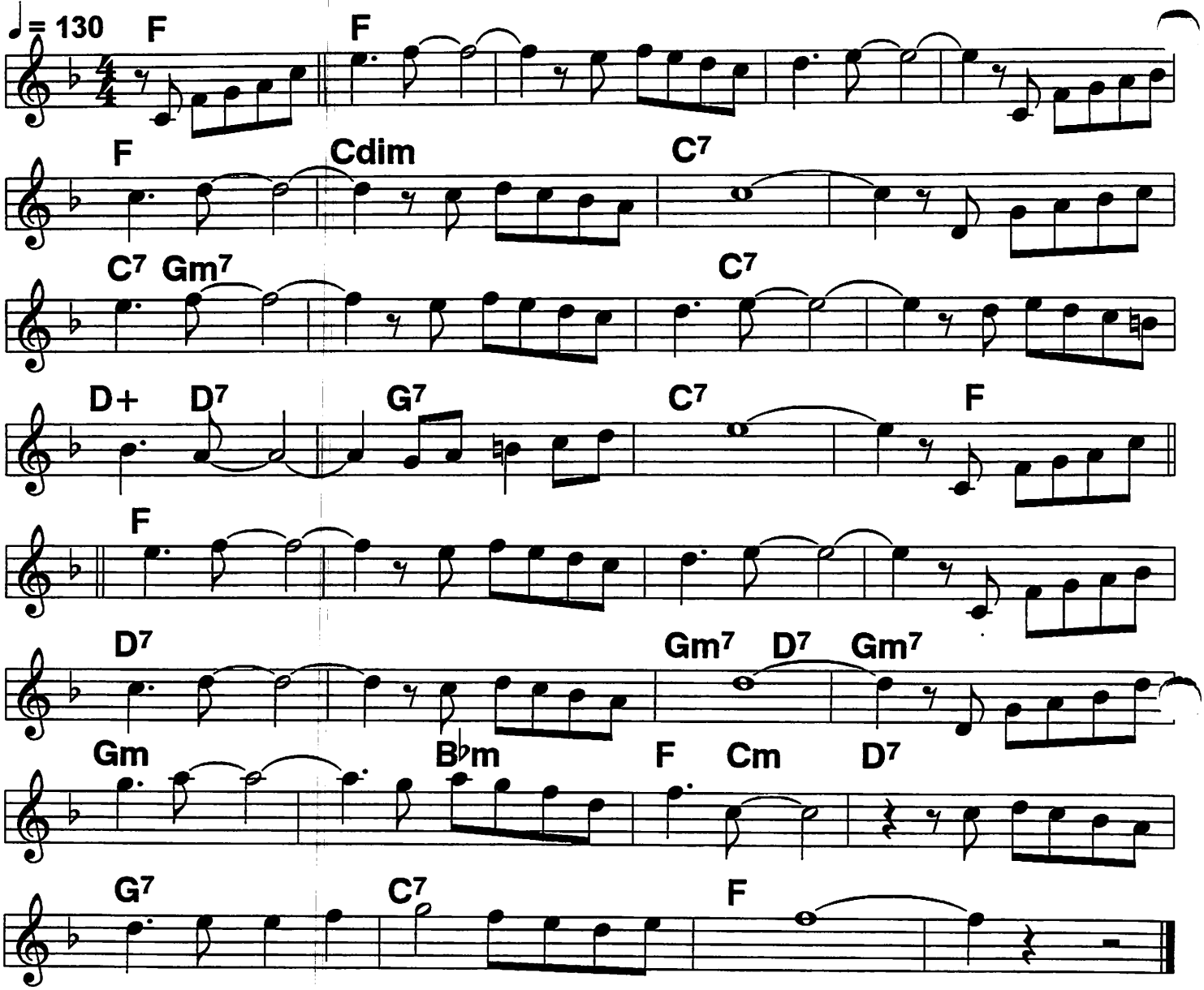
|I've been waiting a lifetime// for this evening at seven.///
|Got a date with an angel,/ and I'm on my way to Heaven./|

Green Eyes

♩= 118

Solid 4/4 light swing; or rhumba

Jimmy Dorsey hit, 1941; c. 1929



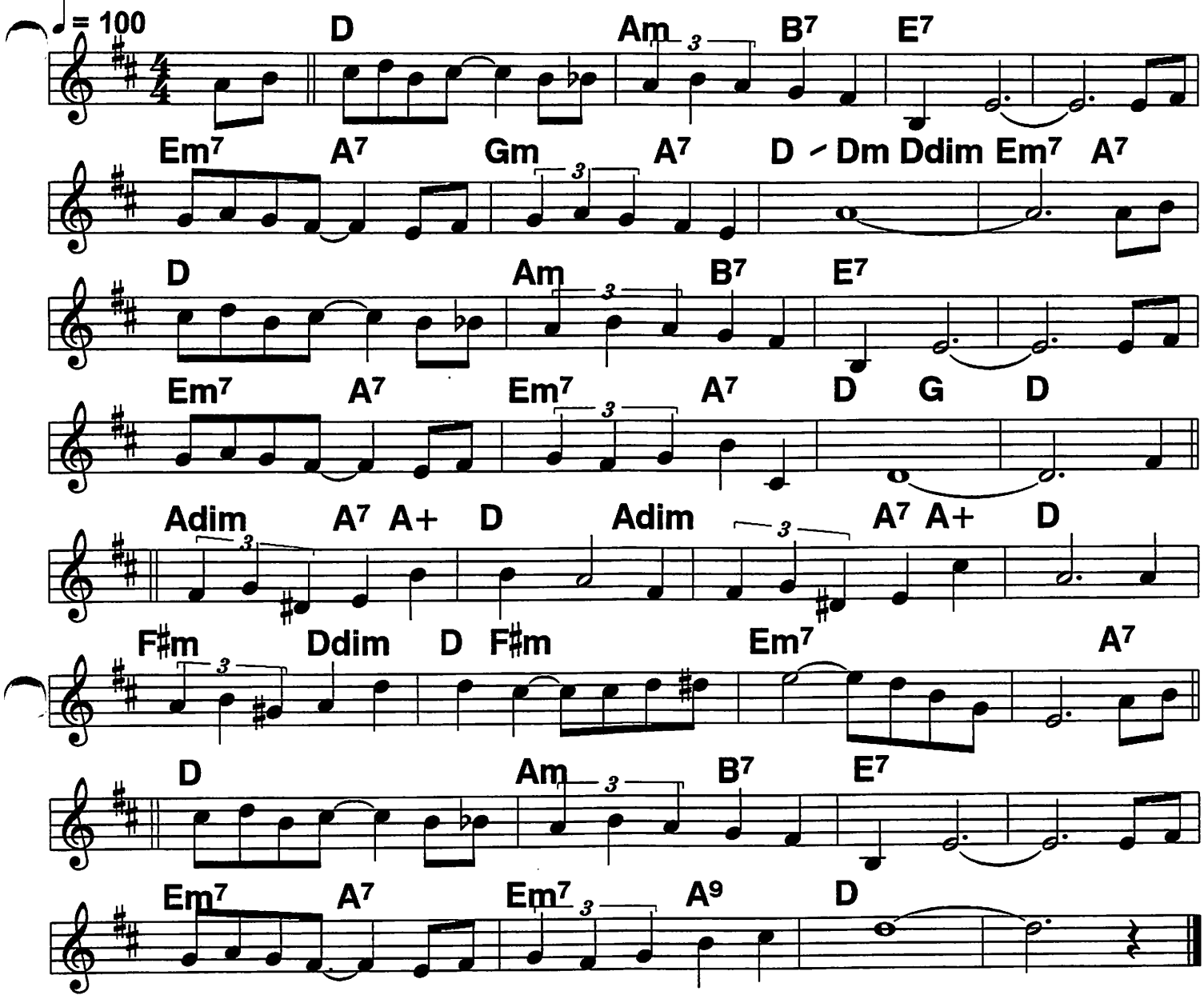
(Your green eyes with their) Soft/ lights/ /your eyes that promise
sweet/ nights/ /bring to my soul a
Long-/ing/ /a thirst for love di- vine.// / In dreams I seem to
Hold/ you/ /to find you and en- fold/ you/ /our lips meet andd our
Hearts/ too/ /with a thrill so sub- lime.// /Those cool and limpid
---
Green/ eyes/ /A pool where in my love/ lies,/ /so deep that in my
Search-/ing/ /for happiness I fear// /that they will ever
Haunt/ me,/ /all through my life they'll taunt/ me./ /But will they ever
Want/ me green eyes/ make my dreams come true.// //|

Gypsy, The

Bb book

Light, lilting 4/4

Inkspots, 1945



(In a) Quaint caravan there's a lady they call the Gypsy.// ///She can
Look in the future and drive away all your fears./// ///Ev'ry-
Thing will come right if you only believe the Gypsy.// ///She could
Tell at a glance that my heart was so full of tears./// ///She

---

Looked at my hand and told me/ my lover was always true.//And
Yet in my heart I knew dear somebody else/ was kissing you.//But I'll

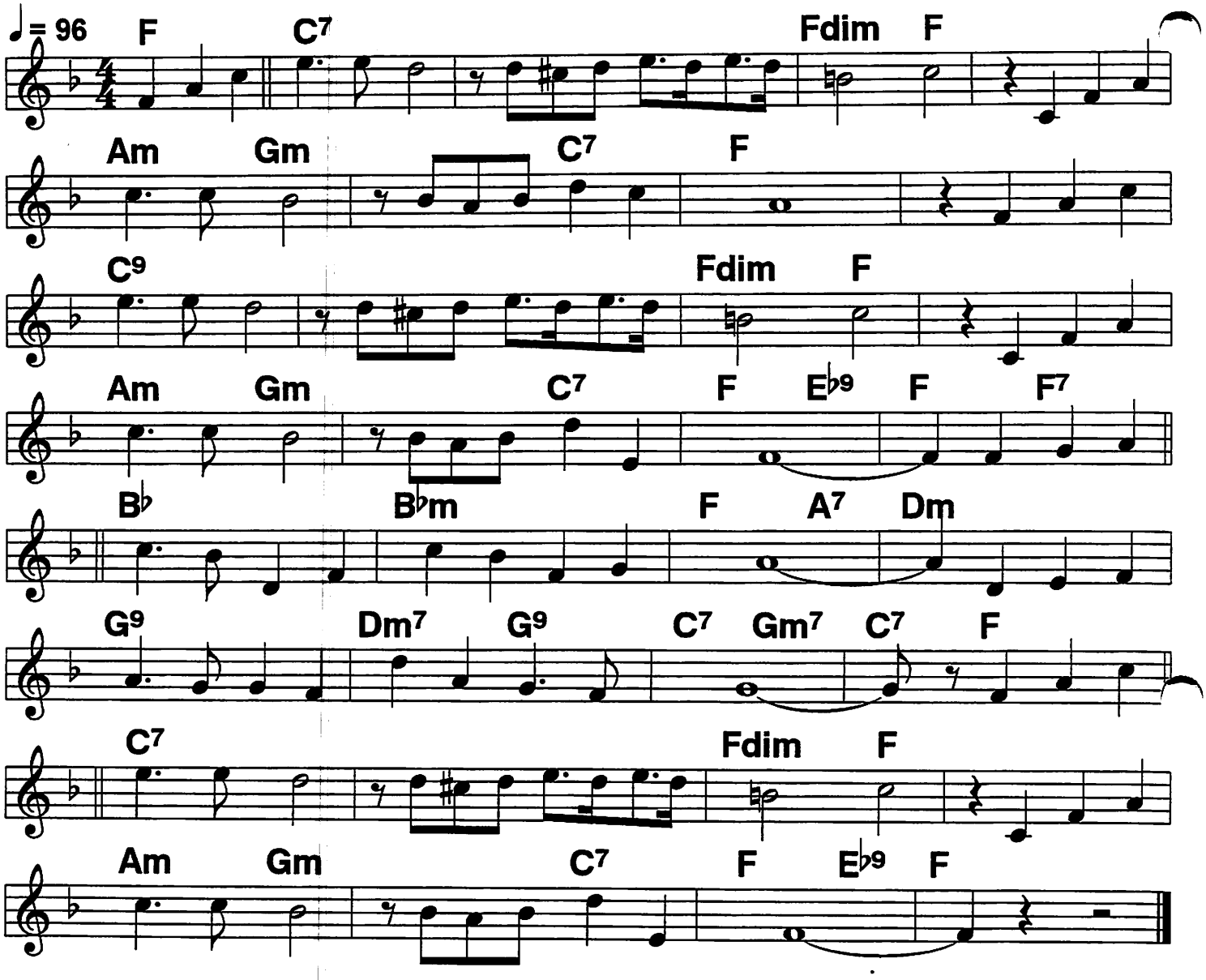
---

Go there again 'cause I want to believe the Gypsy.// ///that my
Lover is true and will come back to me some day./// ///|

Harbor Lights

Slow, lilting 4/4

Big hit in 1950s; c. 1937



(I saw the) Harbor lights/ that only told me we were
part-/ing/, |the same old
Harbor lights/ that once brought you to me.// /I saw the
Harbor lights/ for all the while my heart is whis-/ p'ring/ |goodbye to
Tender nights/ beside the silv'ry sea.// /I longed to

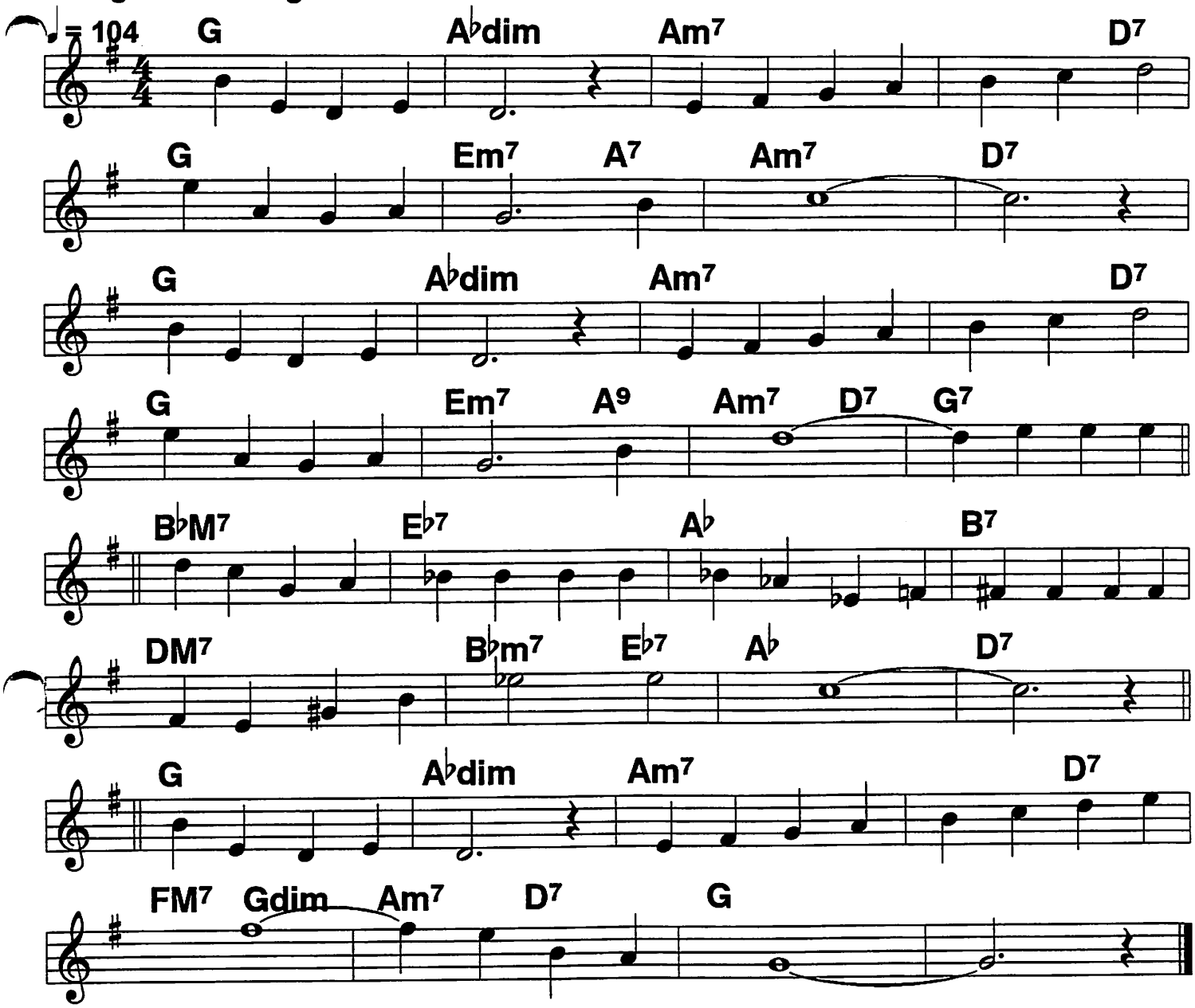
Hold you near and kiss you just once more,// /But you weree
On the ship and I was on the shore.// / Now I know

Lonely nights, for all the while my heart is whis-/p'ring/ |some other
Harbor lights/ will steal your love from me.// /|||

Have You Met Miss Jones

Lilting 2-beat or light 4/4

c. Rodgers, 1937



Have you met Miss Jones//| some one said as we shook hands./
She was just Miss Jones// to me./// ///|
Then I said, "Miss Jones.//| You're a girl who understands/
I'm a man who must// be free./// /And all at

Once I lost my breath and all at once was scared to death and all at
Once I owned the earth/ and/ sky!/// ///|

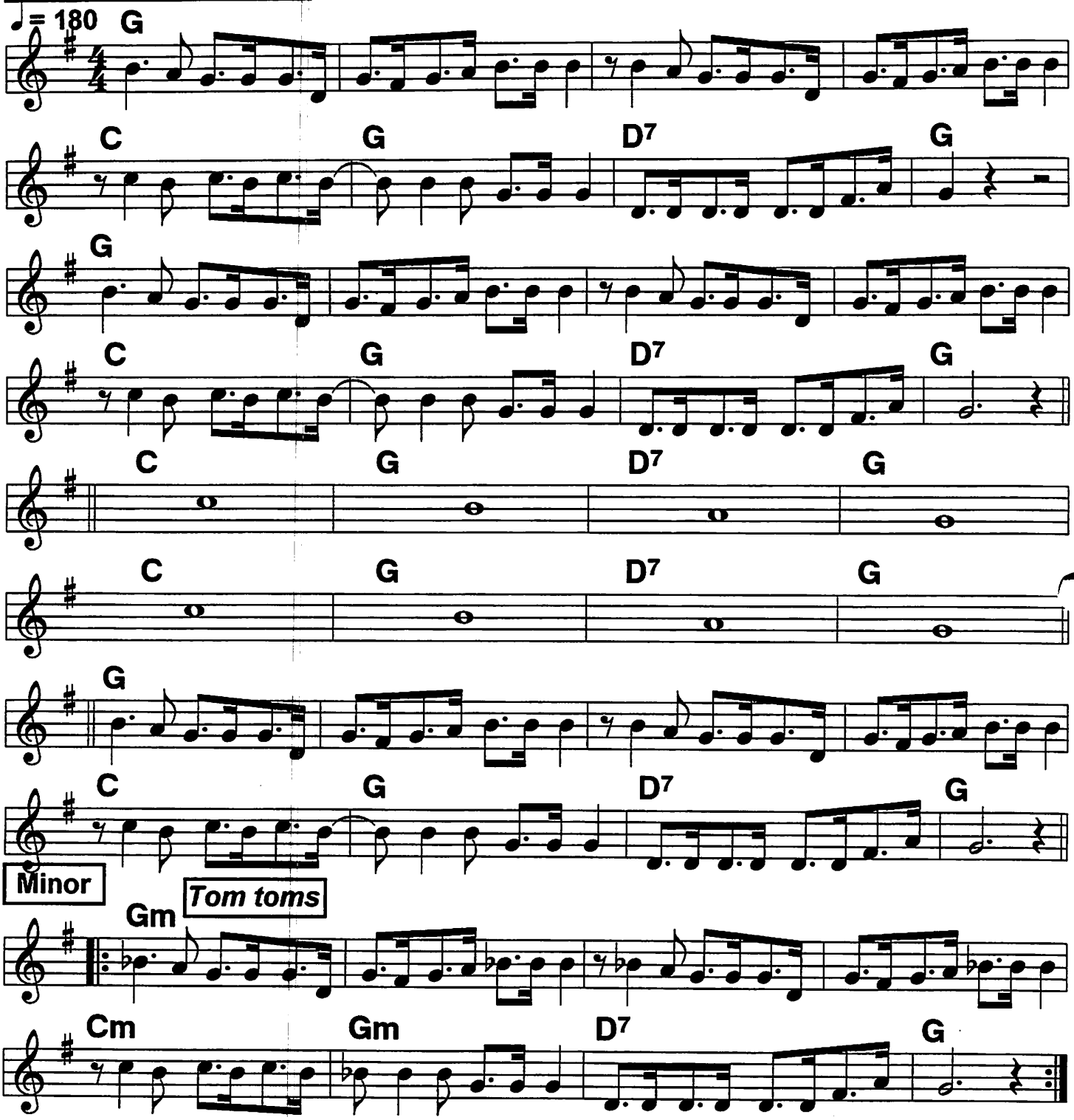
Now I've met Miss Jones//| and we'll keep on meeting till we
Die/// / Miss Jones and I./// ///|

Hawaiian War Chant

4/4 Dixieland style

Tommy Dorsey hit, 1938

Tom tom intro 4 bars

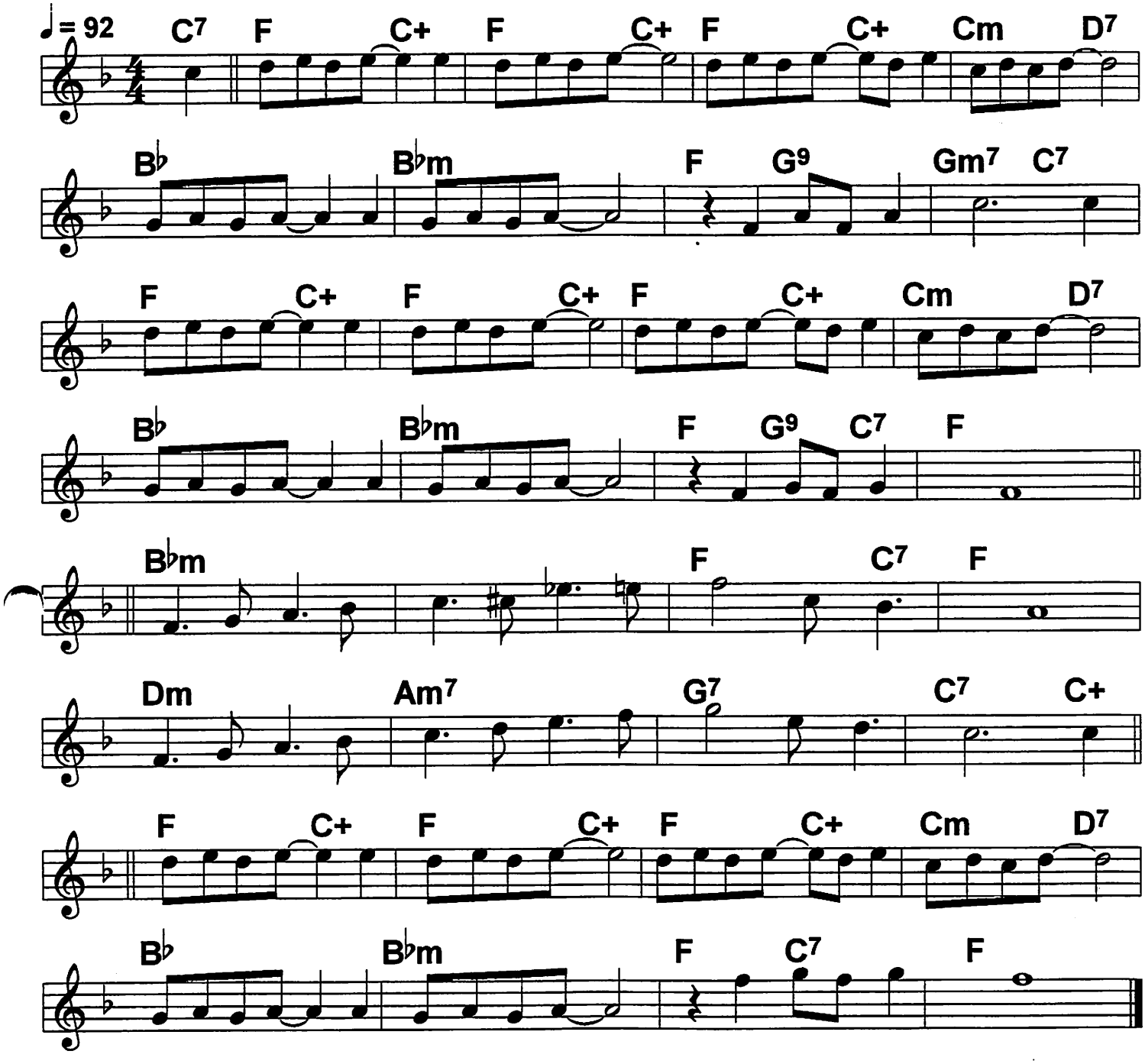


ROUTINE: Toms intro, theme 2 X, Minor, 16 bars Tom-Tom solo, Theme; trade 4s 1-2 X; watch the audience to see how long to play it.
ENDING: Minor, 16 bar Tom-Toms, BRIDGE out.

He's (She's) Funny That Way

Light 4/4 or light square 2-beat

c. Whiting,1928



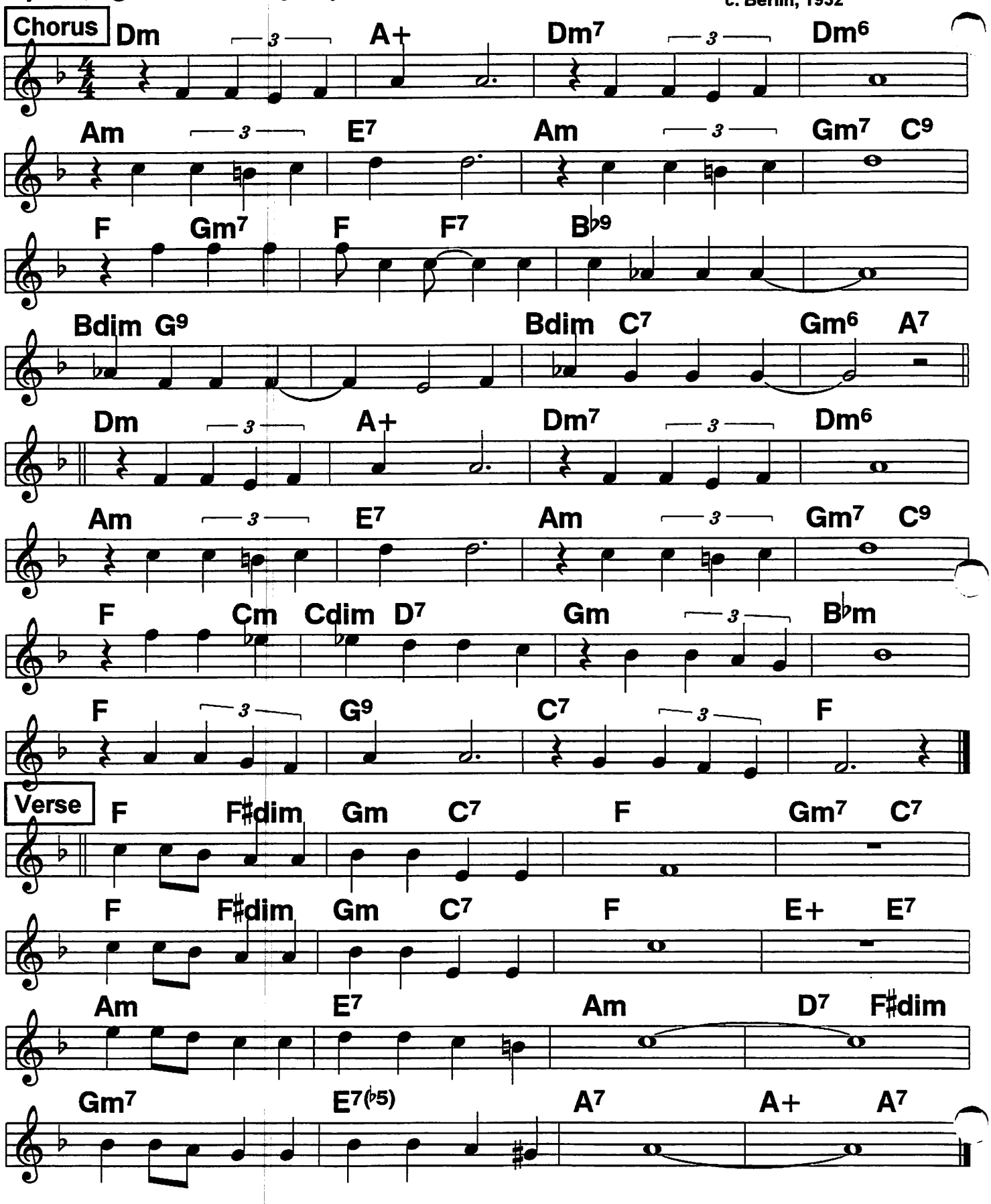
Bb book

How Deep Is the Ocean

♩ = 108

Square, light 2-beat, very expressive

Ethel Merman, Rudy Vallee;
c. Berlin, 1932

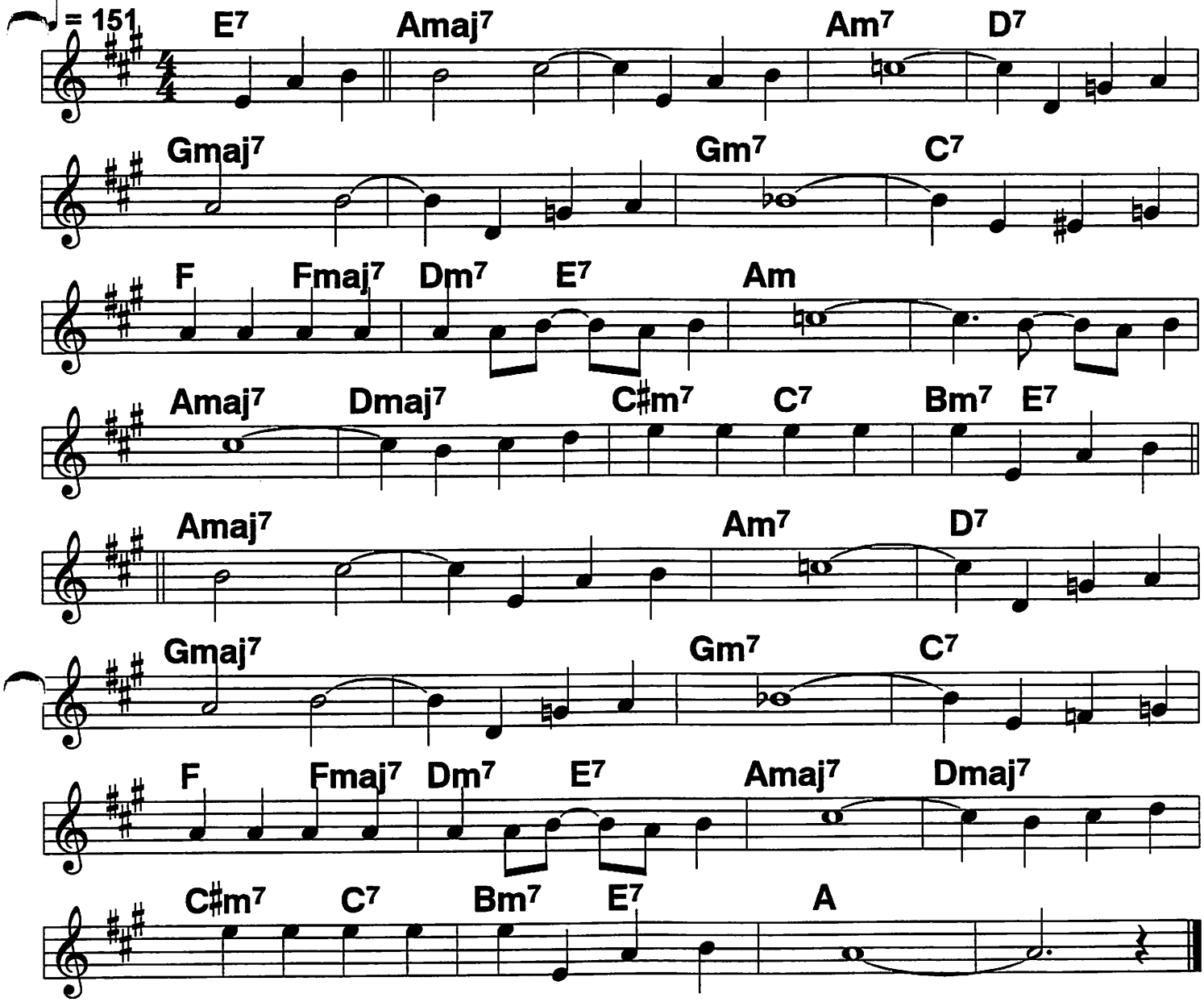


How High the Moon

4/4 swing

♩ = 151

c. 1940



(Somewhere there's) Mu-/sic/ /how faint the
tune./// /somewhere there's
Heav-/en/ / How high the moon./// /There is no
Moon above when love is faraway too./// //till it comes
True/// /that you love me as I love you. Somewhere there's

Mu-/sic/ /it's where you are./// /Somewhere there's
Heav-/en/ /how near, how far./// /The darkest
Night would shine if you would come to me soon./// /Until you
Will, how still my heart, how high the moon./// ///|

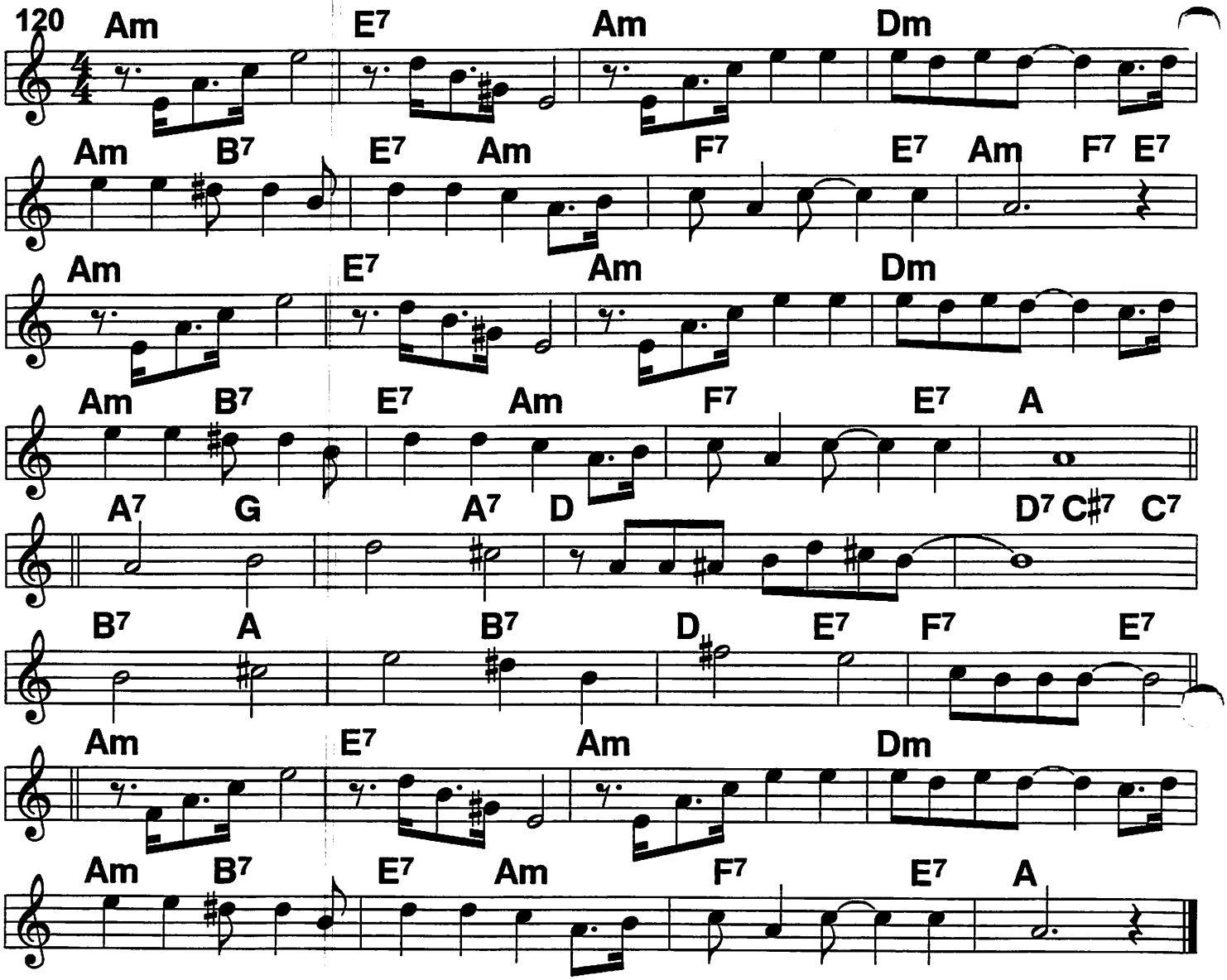
70 Bb book

Hummin' To Myself

♩ = 110

Light swingy 4/4 or 2-beat

c. Fain, 1932



I've got the words, I've got the tune,
I've been rehearsing under the moon, but I've
Got nobody to hear my song, so I'm humming to my- self.///
I've got the place, I've got the time,
I've got a lot of love words that rhyme, but I've
Got nobody to hear my song, so I'm humming to my- self.///

Mmm-/ mmm-/ mmm-/mmm/ I guess it just had to be. ////
Mmm-/ mmm-/ mmm-/mmm won't some-/one/ listen to me?/

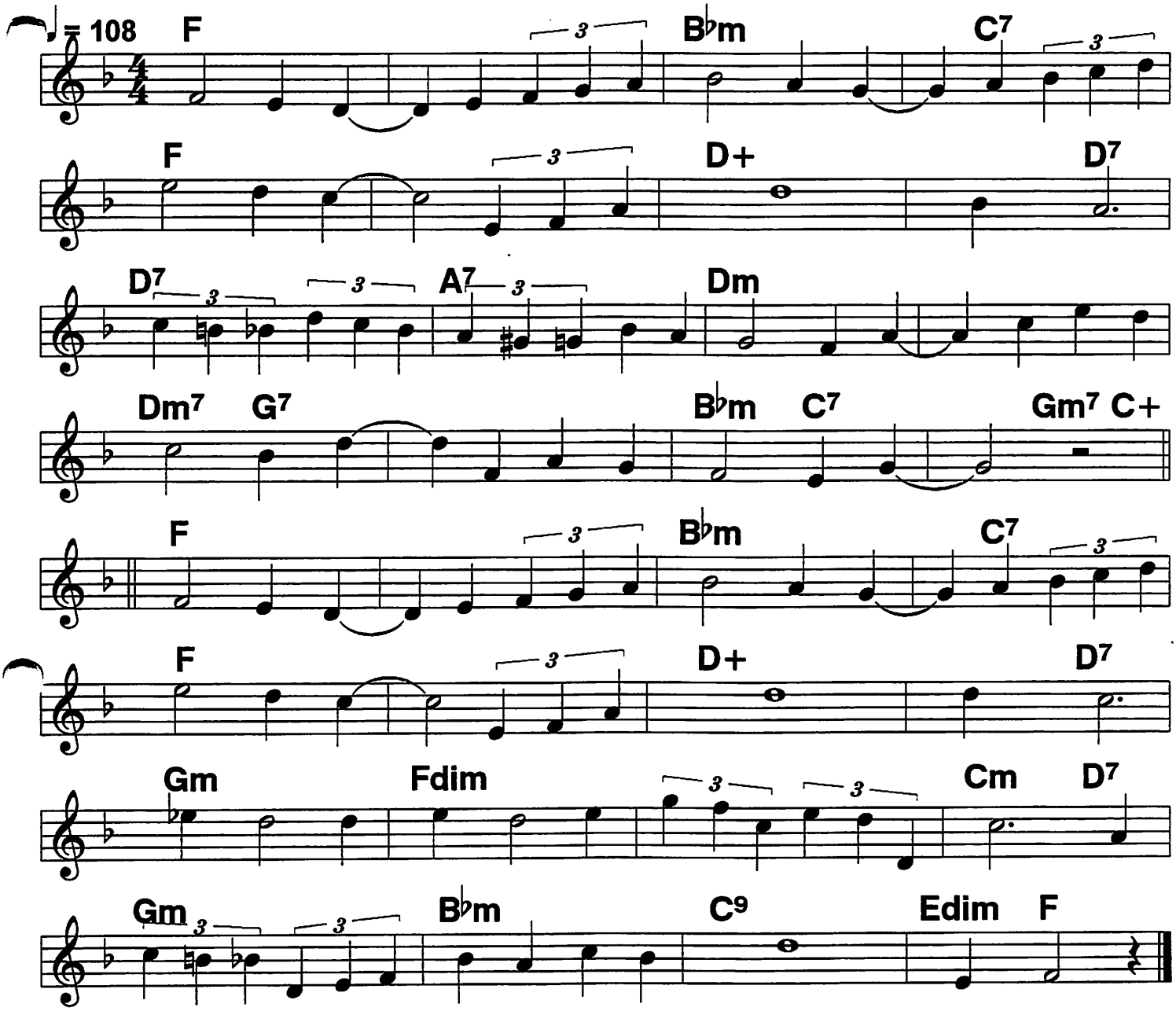
I've got the words, I've got the tune,
I'd like to croon it under the moon, but I've
Got nobody to hear my song, so I'm humming to my- self.///

I Can Dream, Can't I

Bb book

Light square 2-beat

c. Fain, 1937



I/ can see /no matter how near/ you'll be /you'll never be-
Long/ to me, //but I can dream./// can't I?//
Can't I pretend that I'm locked in the bend of
your/ embrace? /for dreams are
Just/ like wine, /and I am drunk/ with mine ///||

I'm/ aware /that my heart is a sad/ affair; /There's much disil-
Lu-/sion there // but I can dream,/// Can't I?//
Can't I/ a- dore you/ al- though we are oceans a- part?// I
Can't make you open your heart, but I can dream,/// can't I?/|

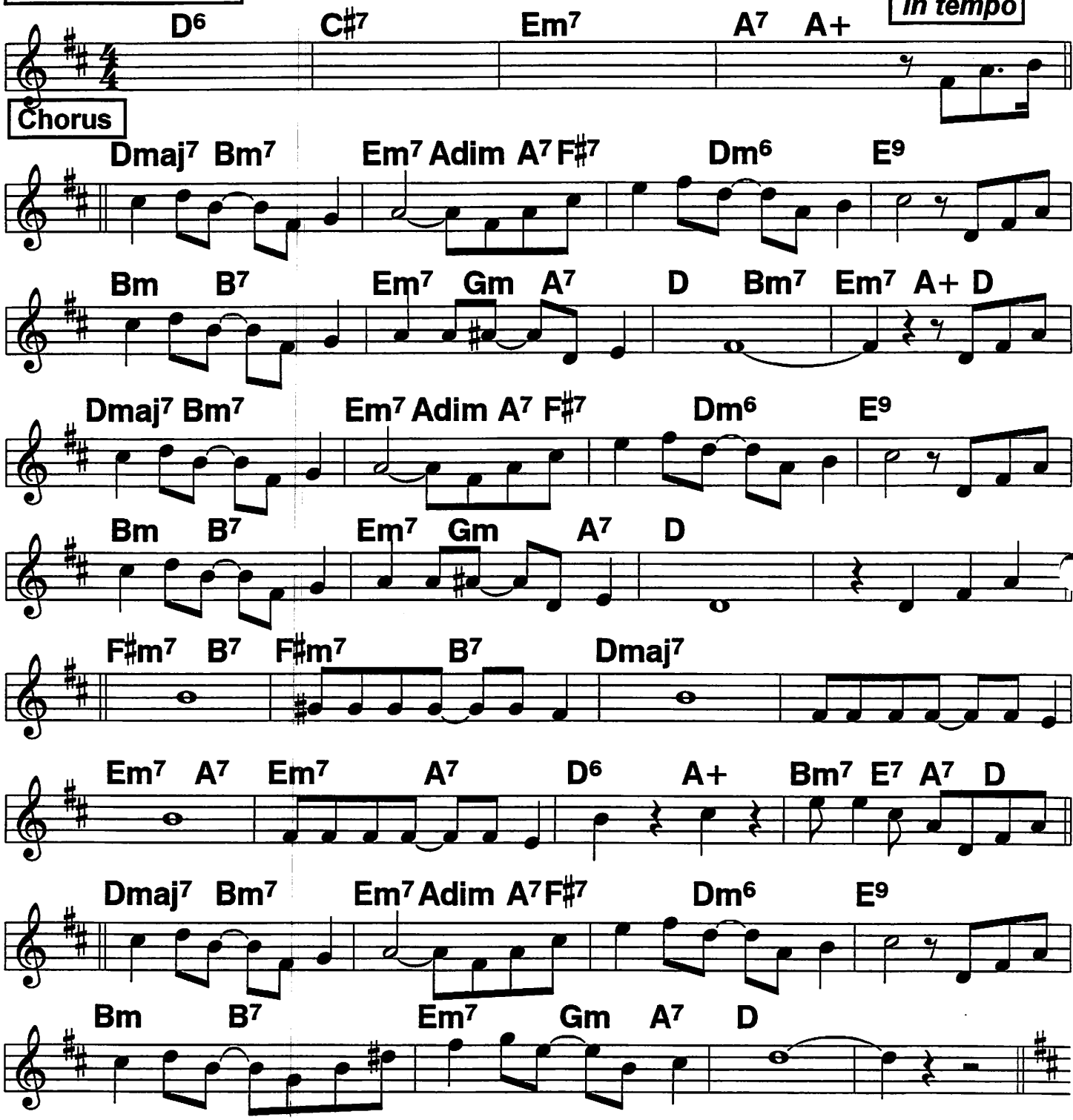
I Can't Get Started (1)

♩ = 88

Berigan hit, 1938; c. 1935

Tpt intro--Ad Lib

In tempo

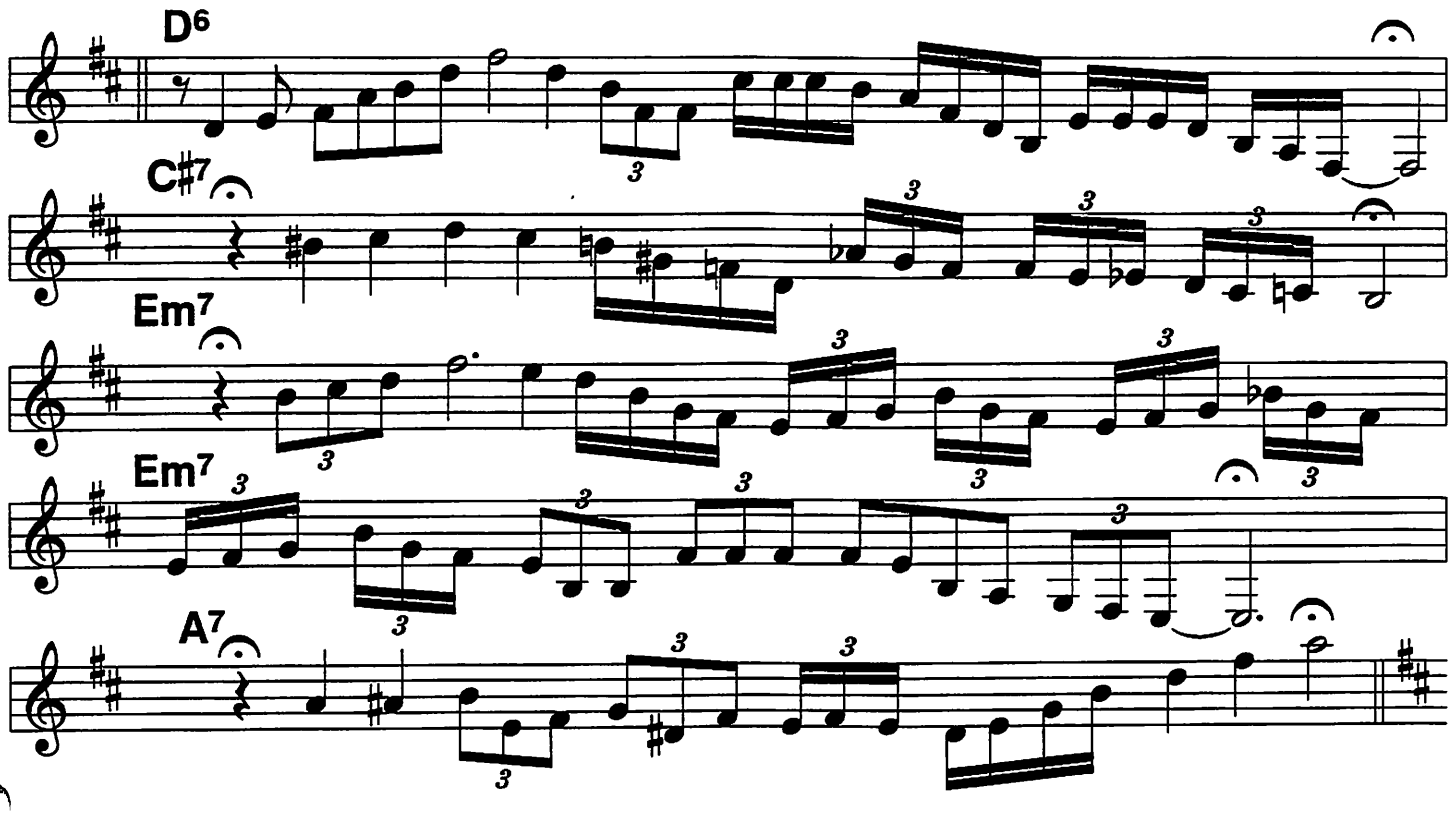


INTRO: classic Bunny Berigan solo (or reasonable facsimile) only. Otherwise, Band, Vocal, split solo, Band

I Can't Get Started (2)

Bb book

Berigan solo Ad lib Intro



1. (I've flown a-) Round the world in a plane,/ I've settled
revolutions in Spain; the North Pole
I have charted, but I can't get started with you./// /|Around a
Gold course I'm under par;/ and all the
movies want me to star; I've got a
House, a show place, but I can't get no place with
you./// |You've so su-

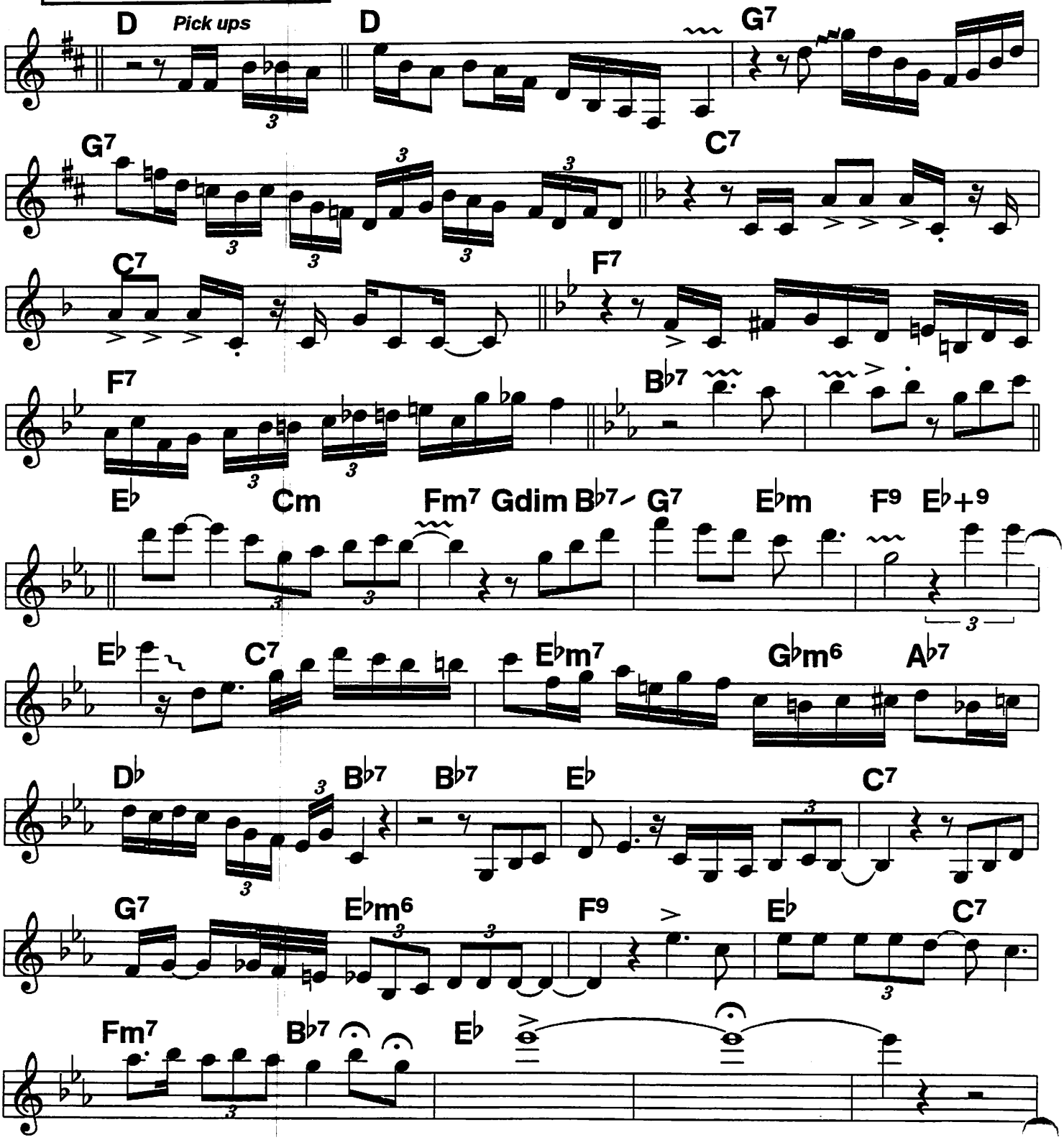
Preme, lyrics I write of you, scheme,///
just for a sight of you, dream,///
Both day and night of you, and| what|
good does it do? In nineteen

Twenty-nine I sold short,/ In England
I'm presented at court,/ but you've got
Me downhearted, 'cause I can't get started with you./// ///|

I Can't Get Started (3)

Berigan Solo (con't)

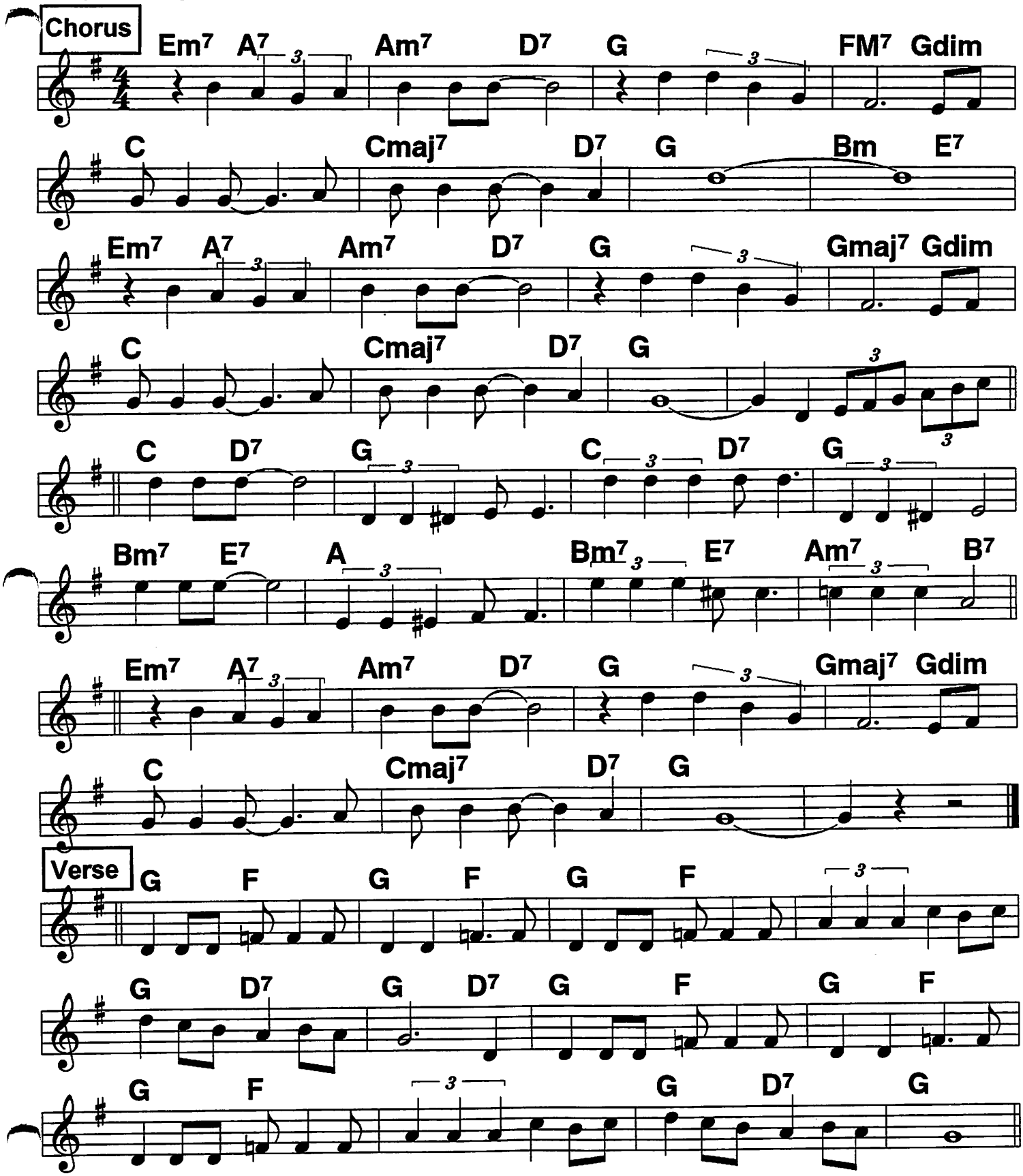
Out solo, modulation



I Cover the Waterfront

Easy feel; light 2-beat ♩ = 96

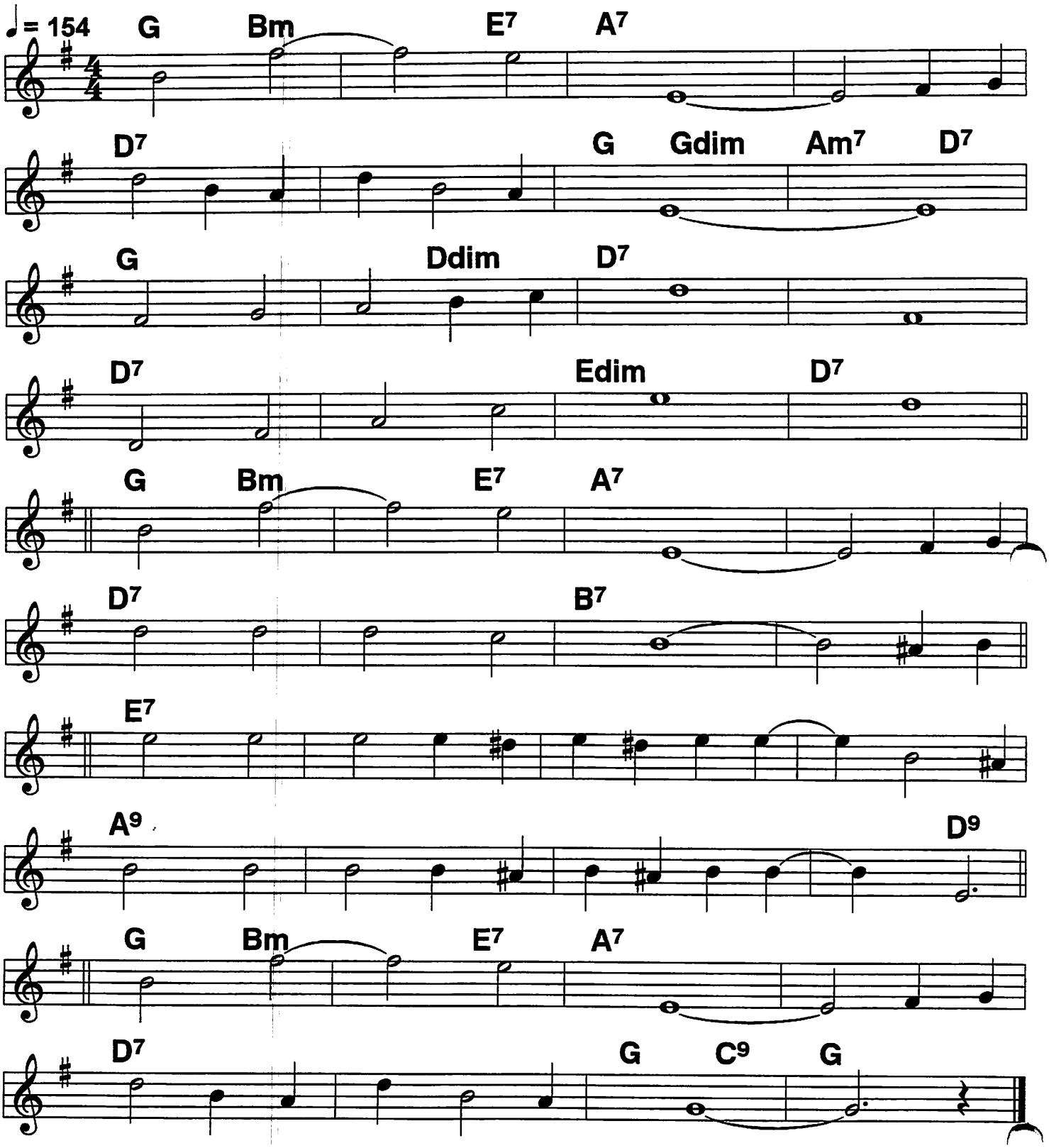
1933



I Cried For You

4/4 Swing

Harry James/Helen O'Connell hit; c. 1923

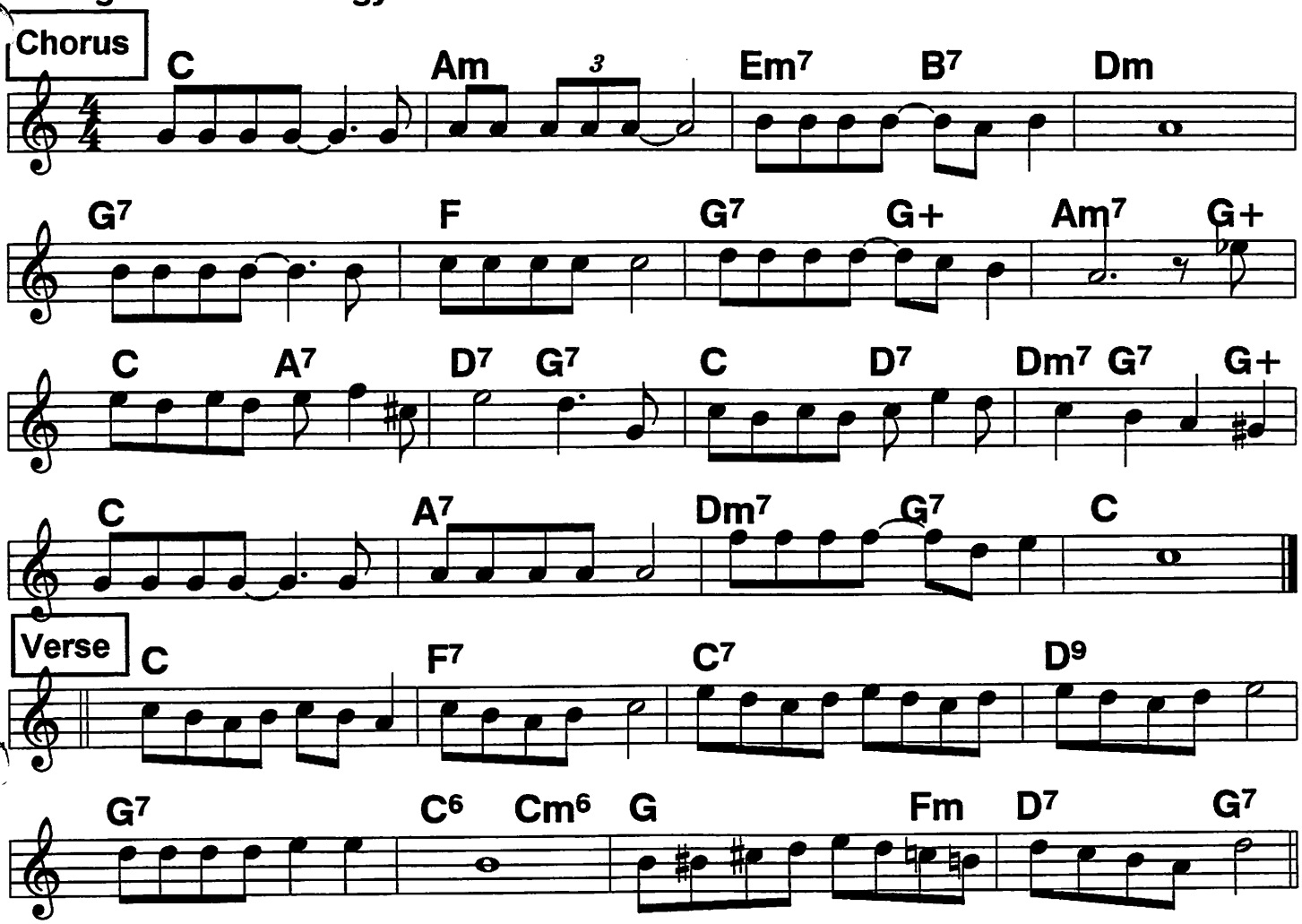


I Don't Know Why (I love you like I do) 75

Bb book

♩ = 96

Lilting 2-beat or Swingy 4/4



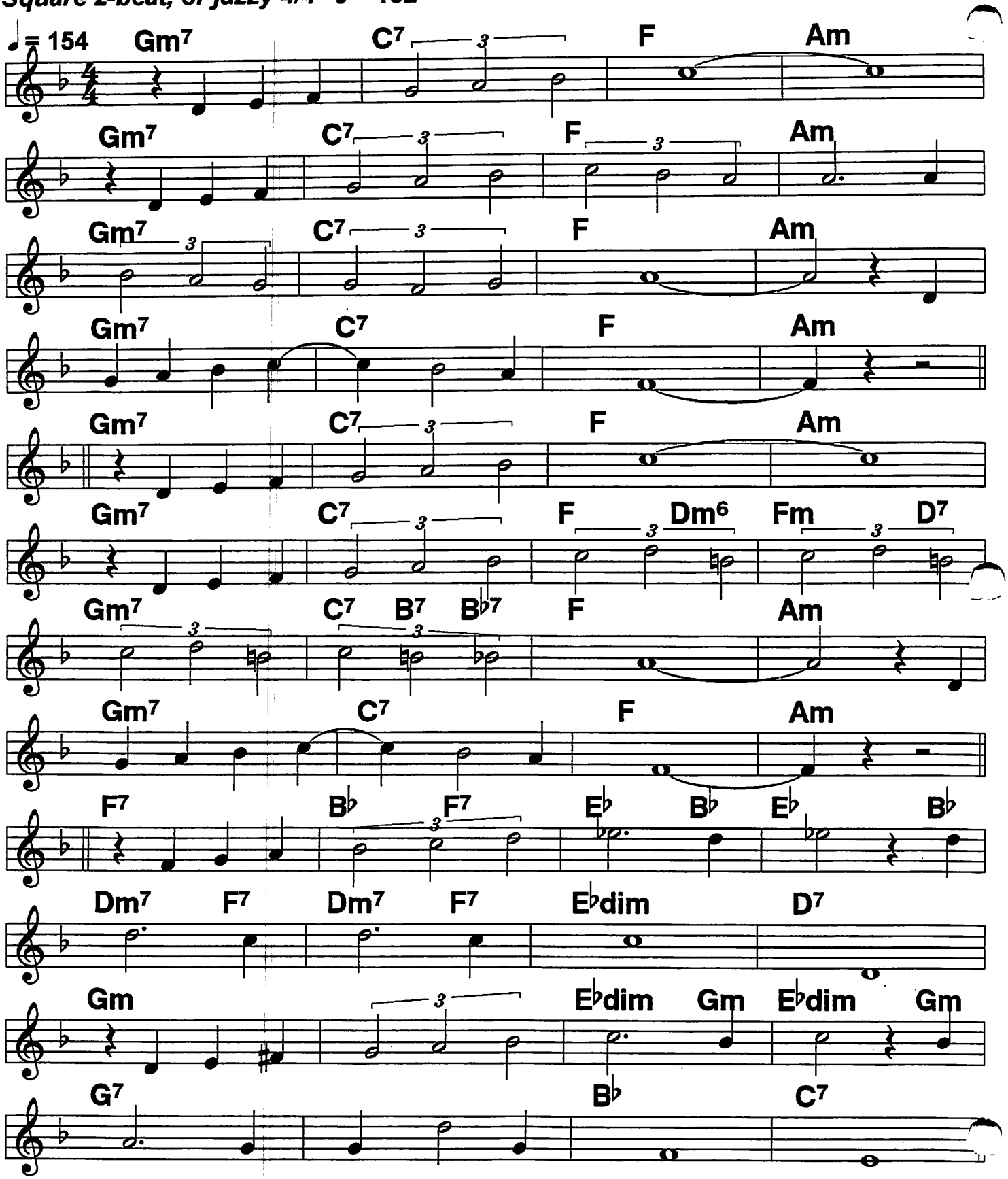
Verse:
All day long you're asking me what I see in you./
All day long I'm answering, but what good does it do?/
I have nothing to ex- plain,///
I just love you, love you and I'll tell you once again./

Chorus:
I don't know why I love you like I do,/ I don't know why, I just do.///
I don't know why you thrill me like you do,///
I don't know why, I just do.//You
Never seem to want my ro- manc-/ing, the
only time you hold me is when we're dancing.
I don't know why I love you like I do,/ I don't know why, I just do.///

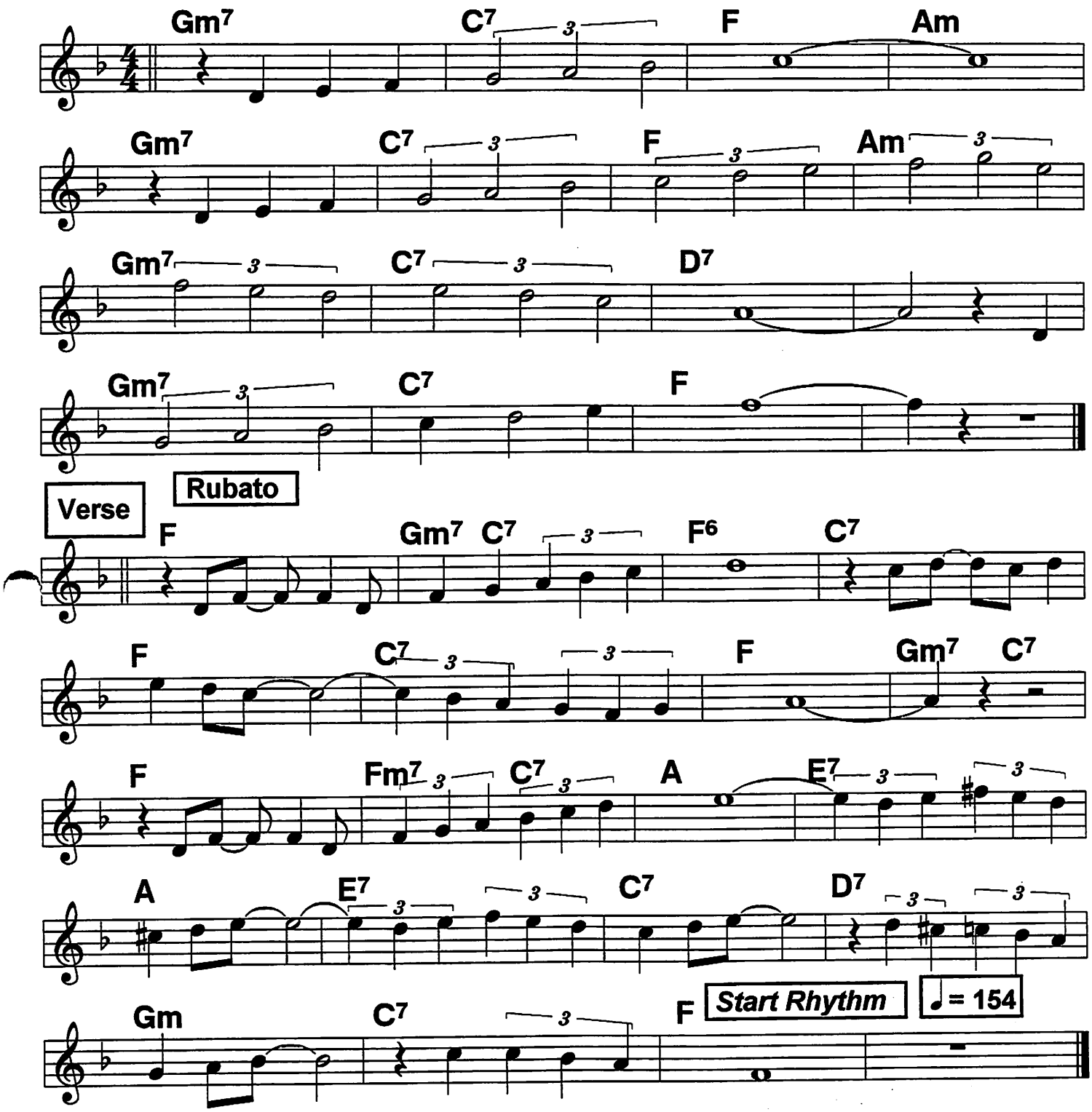
I Get A Kick Out Of You (1)

Square 2-beat, or jazzy 4/4 ♩ = 162

Sinatra hit; c. Cole Porter, 1934



I Get A Kick Out Of You (2)

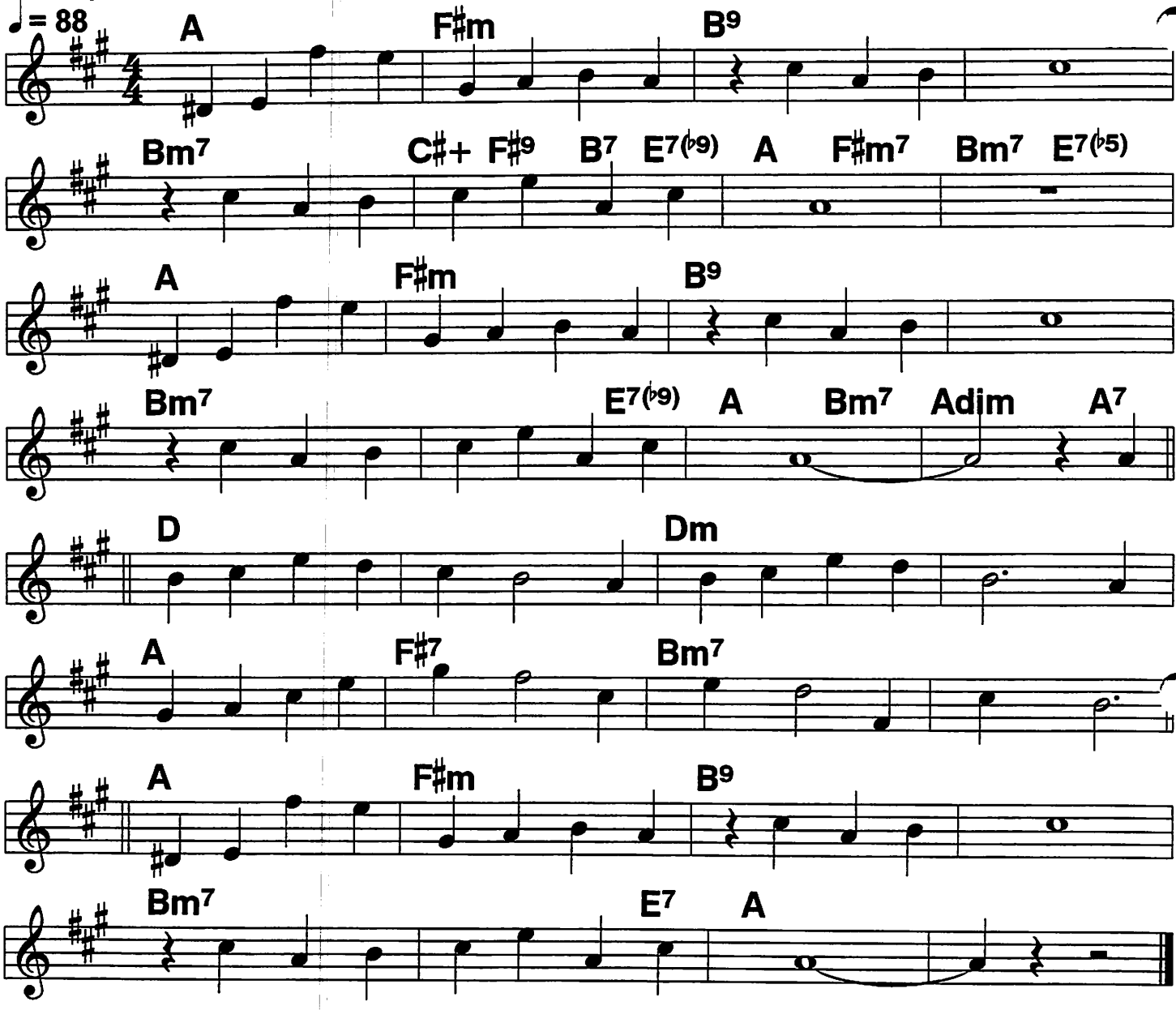


Verse is sung "ad lib", pno or gtr chords, no beat

77 (Bb book) I Got It Bad And That Ain't Good

Slow, plaintive 4/4

Ellington w/Ivie Anderson, 1941



Never treats me sweet and gentle |the way he should.///
| I got it bad and that ain't good./// ||||
My poor heart is sentimental |not made of wood.///
|I got it bad and that ain't good./// ///|But

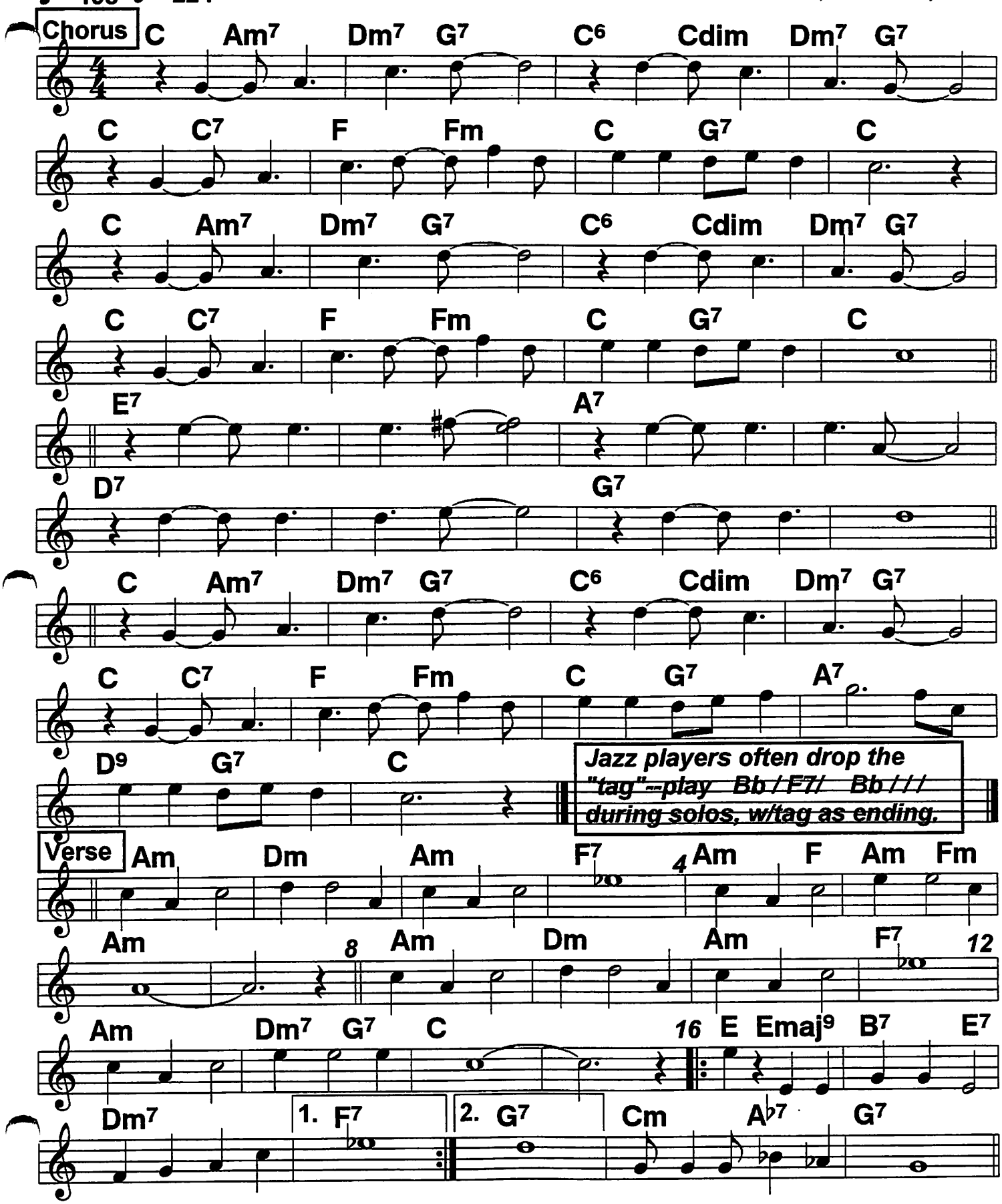
When the weekend's over/ and Monday rolls a- round// I
I end up like I start out/ just cryin'/ my heart out.///

He don't love me like I love him |nobody could,///
|I got it bad and that ain't good./// ///|

I Got Rhythm

Ethel Merman; c. Gershwin, 1931

♩ = 198 *Hot 4/4* ♩ = 224

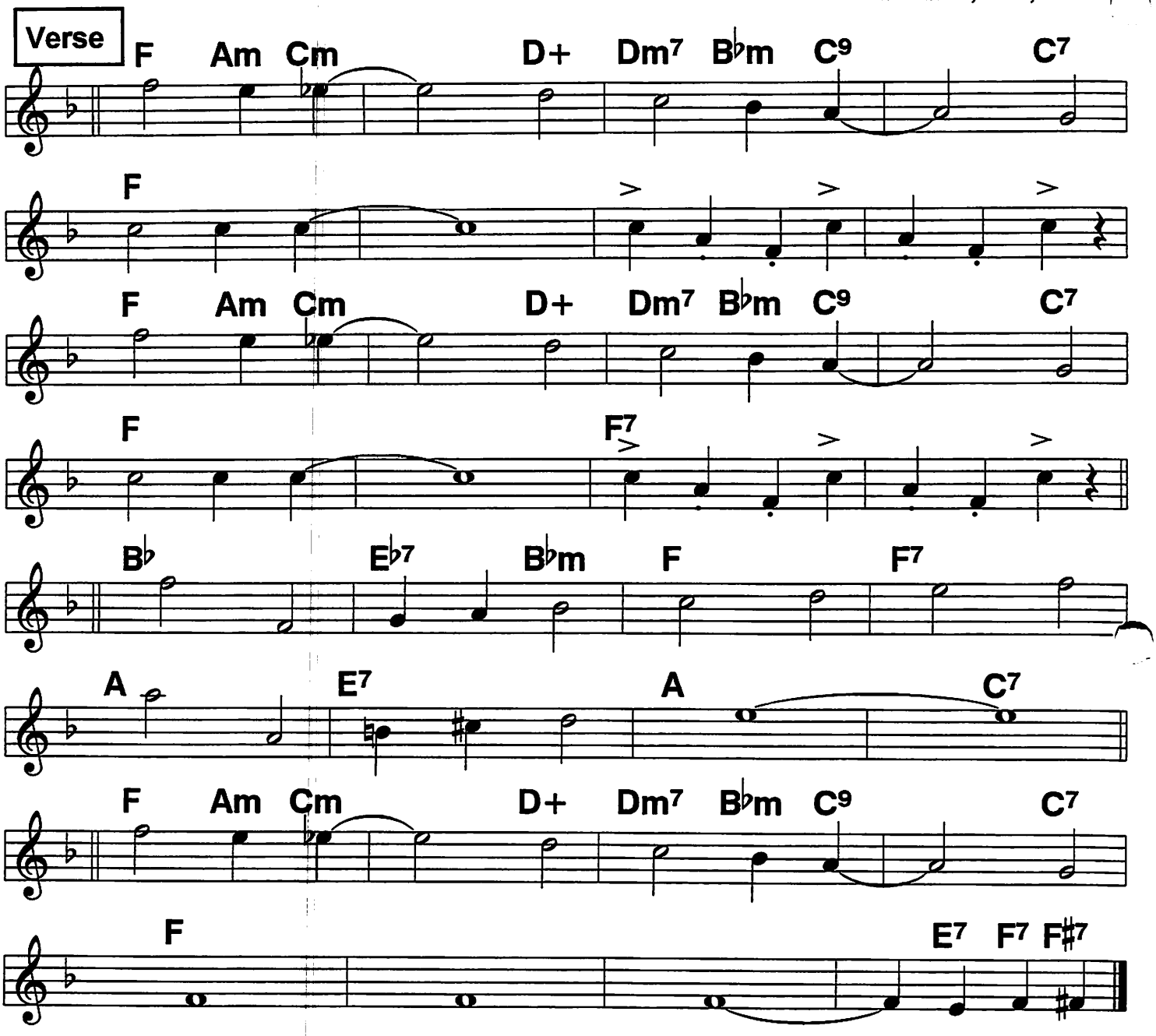


79 Bb book I Know That You Know

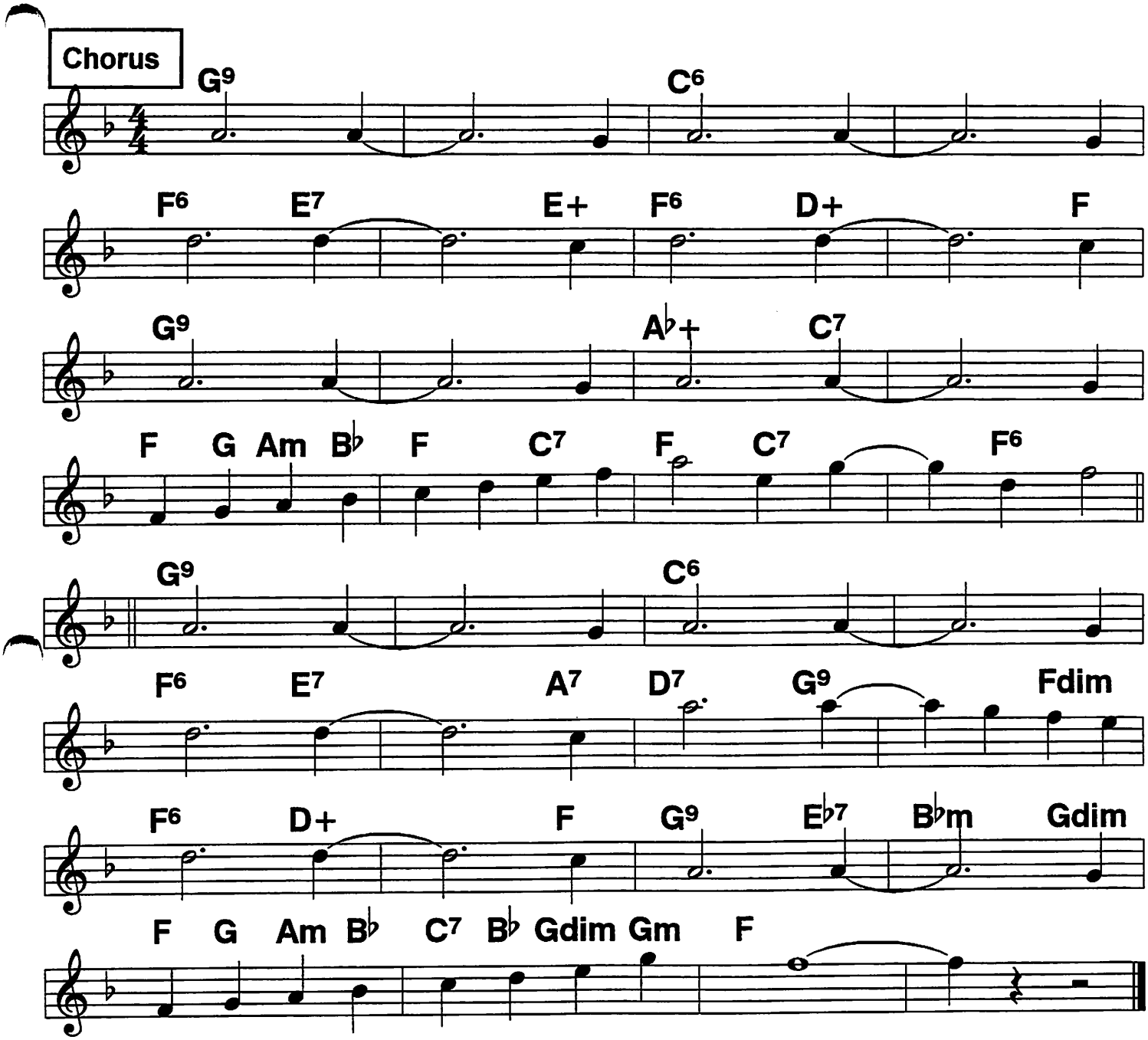
♩= 216

Square 2-beat

Goodman, 1936; c. 1926



I Know That You Know (2)



I Only Have Eyes For You

Light, lilting 4/4 ♩ = 110

1934

Verse

D Bm Em A7 D E7 A+

D Bm Em A7 D E9 C♯7

F♯m B7 C♯7 A F♯m A+

Bm G7 E7 Em7 A7

Chorus

A7 Gm A9 Adim A7 G A7 A+

F♯m D F♯m Fm B♭7

A7 Gm A9 Adim A7 G A7 A+

F♯m D B7

Em7 A7 D F♯m D7

G Gm Em7(♭5) A7 D Fm B♭7

A7 Gm A9 Adim A7 G A7 A+

F♯m D F♯7 B7 Em7 A7 D

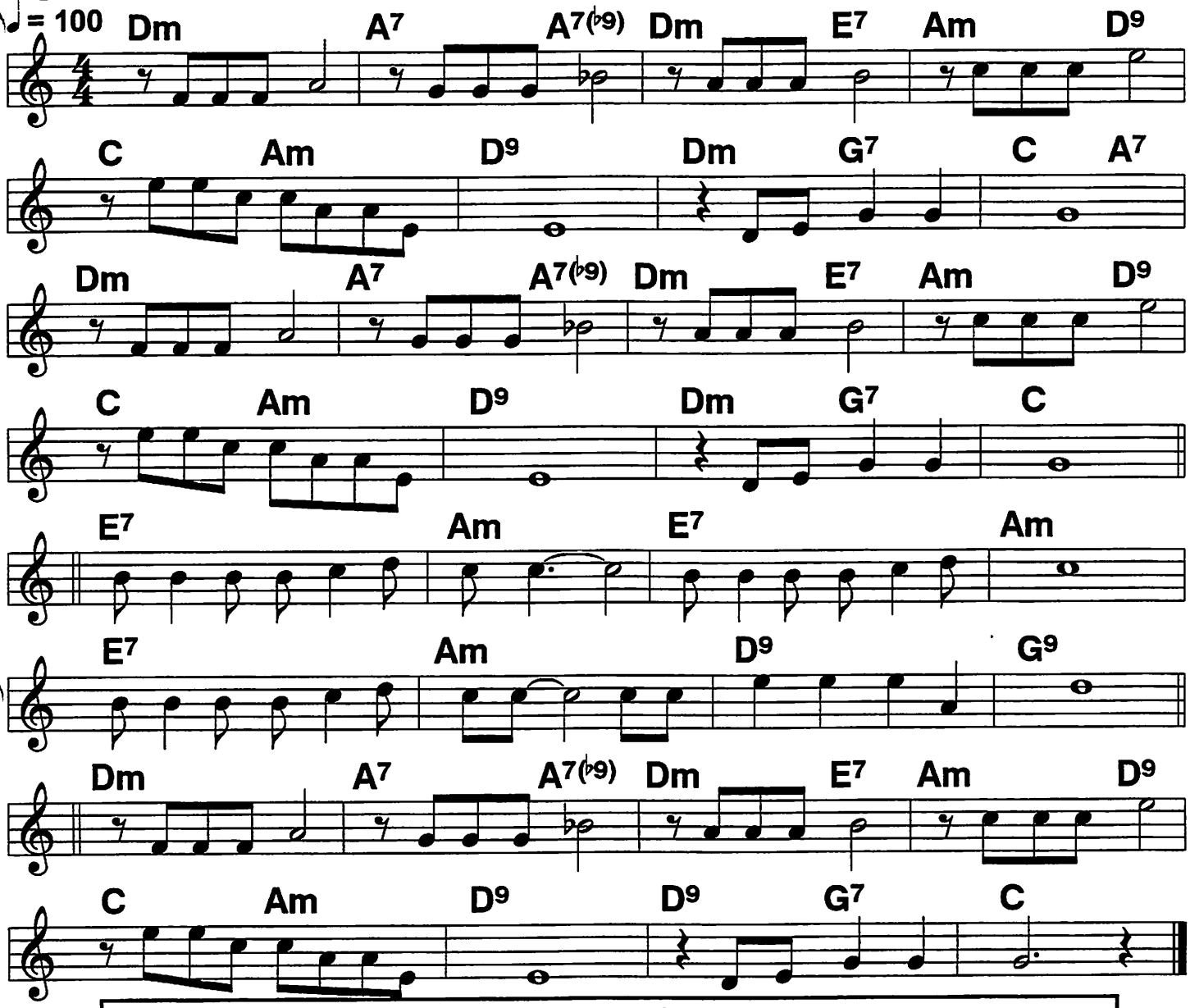
I Surrender Dear

Bb book

Popular with jazz bands of the 30s; c. Harry Barris, 1931

Light 4/4

♩ = 100



We've played the game/ of stay away/
but it costs more/ than I can pay./
Without you I can't make my way,/// |I surrender, dear.///
I may seem proud,/ I may act gay,/ It's just a pose,/ I'm not that way///
"Cause deep down in my heart I say,/// |I surrender, dear.///

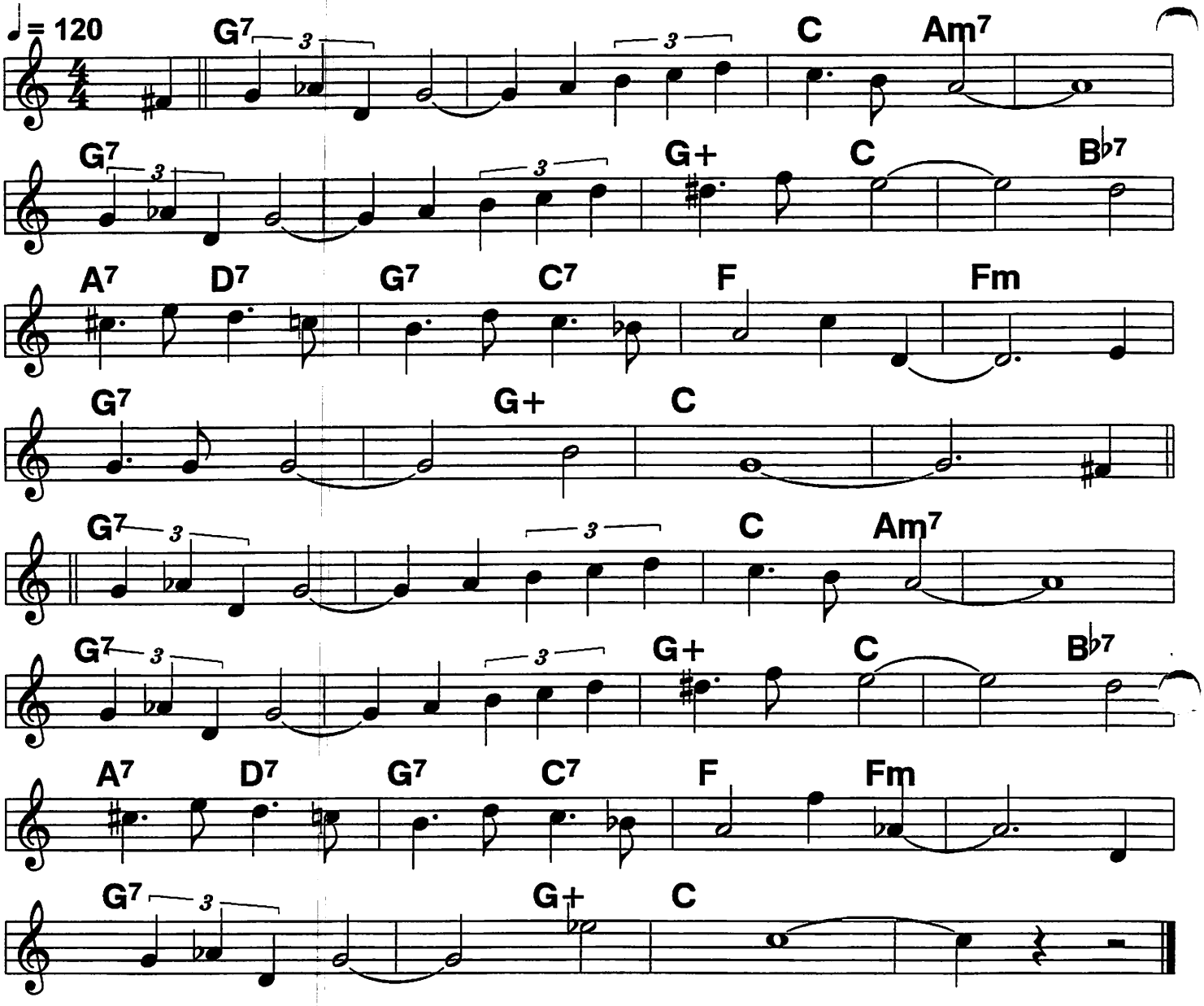
Little mean things we were doing//
must have been part of the game,///
Lending a spice to the wooing,/ but I don't care who's to blame.///

When stars appear/ and shadows fall,/
why then you'll hear my poor heart call,/
To you my love, my life, my all,/// |I surrender, dear.///|

I Wished On the Moon

2-beat or light 4/4

Billie Holiday; c. Rainger, 1934



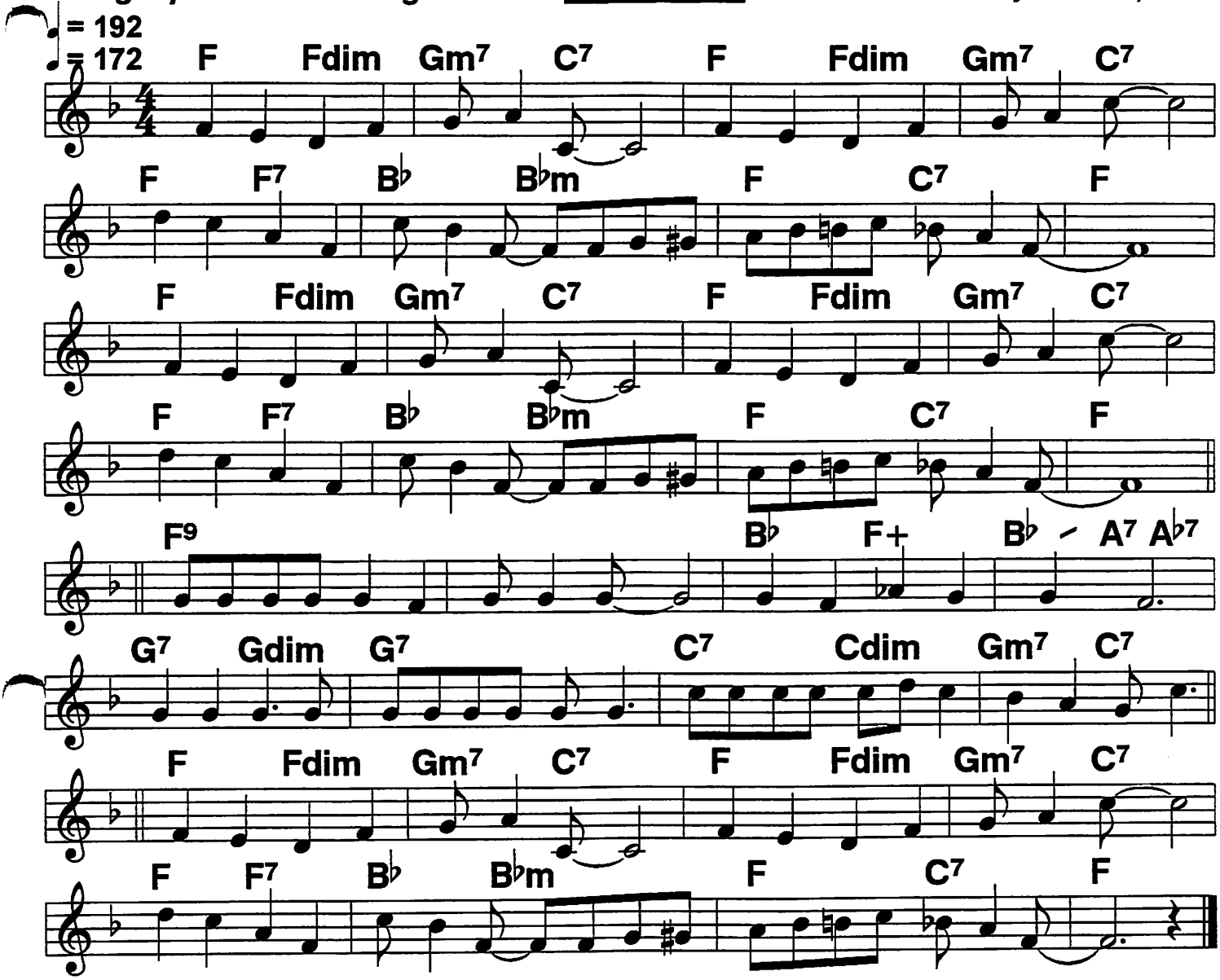
(I) Wished on the moon/ /for something I never knew/ ////
Wished on the moon, /for more than I ever knew;/ //a/
Sweeter rose, a softer sky, an A-/pril day ///that
Would not dance/ //a-/ way./// ///I

Begged of a star/ /to throw me a beam or two,/ ////
Wished on a star/ /and asked for a dream or two./ ///I/
Looked for ev'ry loveliness: it all/ came true ///I
Wished on the moon/ //for/ you./// /|||

If I Had Rhythm In My Nursery Rhymes

4/4 light percussive swing

c. Jimmy Lunceford, 1935



I could learn my A B C's/ bring home A's in- stead of D's,
And my mom and dad I'd please, if I had rhythm in my nurs'ry rhymes.///
In the corner, on a stool,/ I'd sit 'cause I broke a rule./
But I show them I'm no fool, if I had rhythm in my nurs'ry rhymes.///

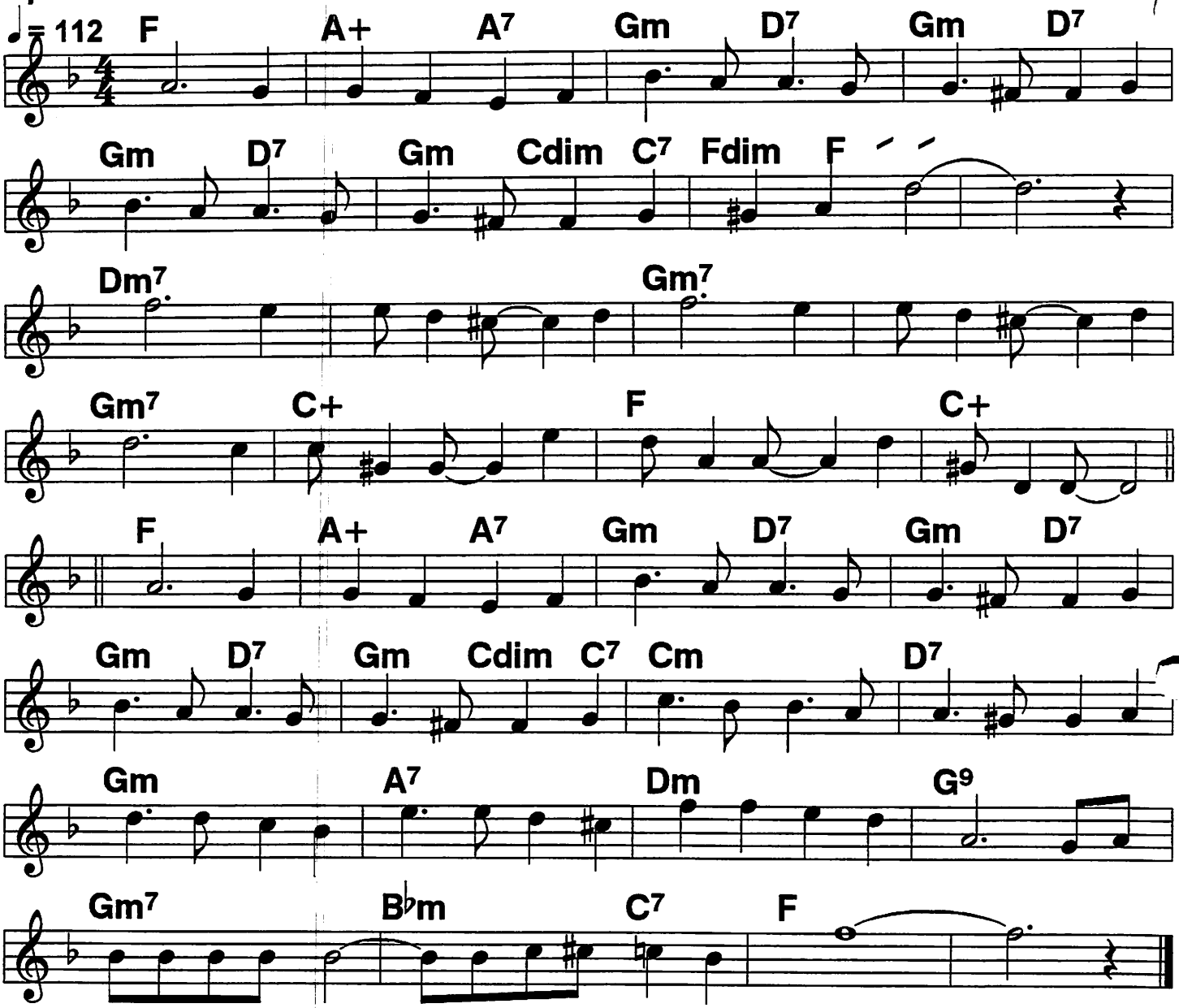
Tra-la-la-la-la won't get me far,/ lately I've been thinkin',///
If I had a little bit of rhythm I could be a Washington or Lincoln.

Simple Simon at the fair,/ met a pie man who was there,
'Bout these two guys I don't care, 'cause I need
rhythm in my nurs'ry rhymes.///

I'll Be Seeing You

Legato, not swingy;
square 4/4 or 2-beat

1938



I'll// be seeing you in all the old fa- miliar places
That this heart of mine embraces all day through./ ///|
In// that small cafe, the park// a- cross the way, the
chil-// dren's carousel, the chestnut trees, the wishing well./

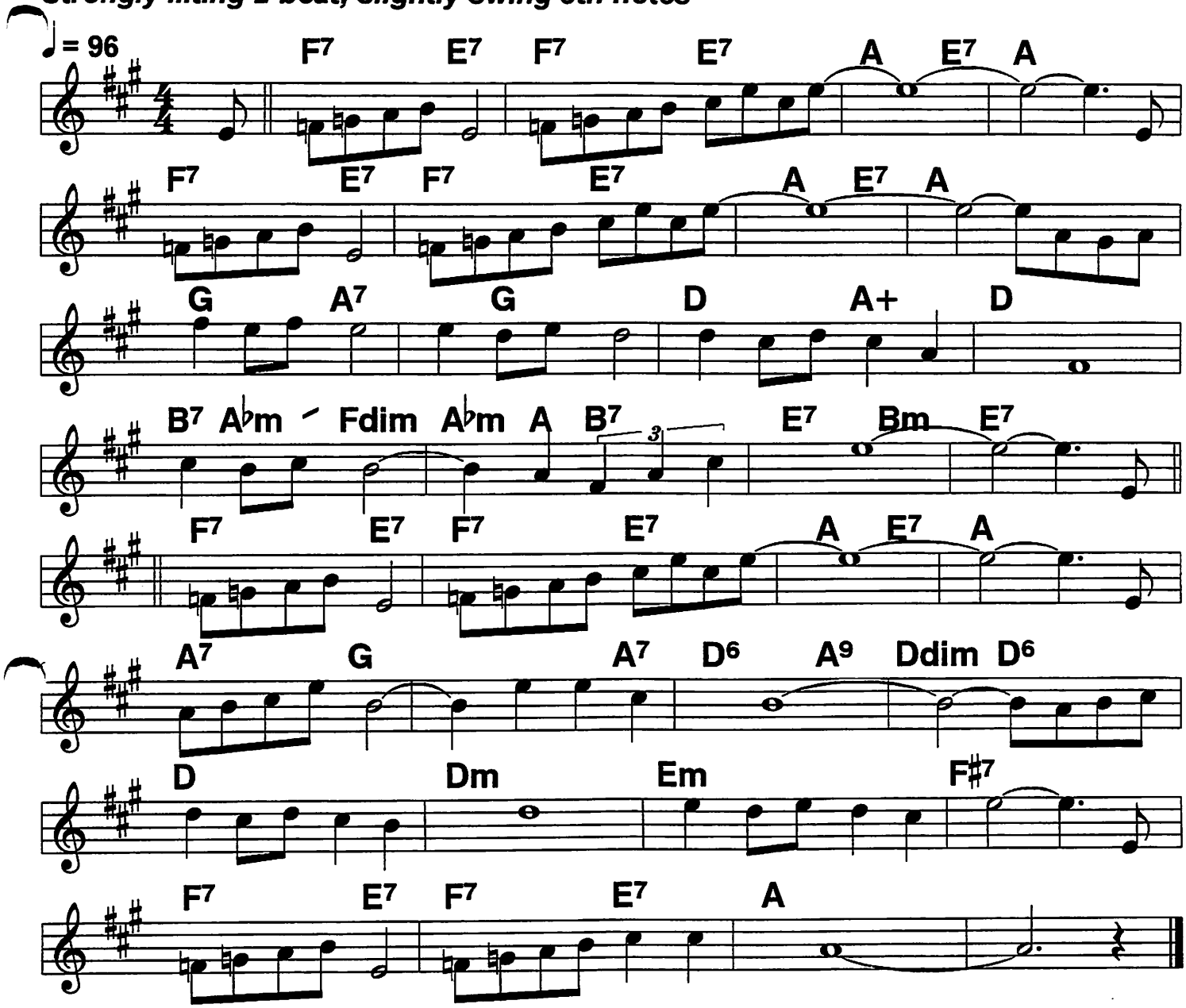
I'll// be seeing you in ev'ry lovely summer's day, in
Ev'ry thing that's light and gay, I'll always think of you that way. I'll
Find you in the morning sun, and when the night is new,// I'll be
Looking at the moon/ but I'll be seing you./// ///|

I'll Never Be the Same

Bb book 85

c. 1932

Strongly lilting 2-beat; slightly swing 8th notes



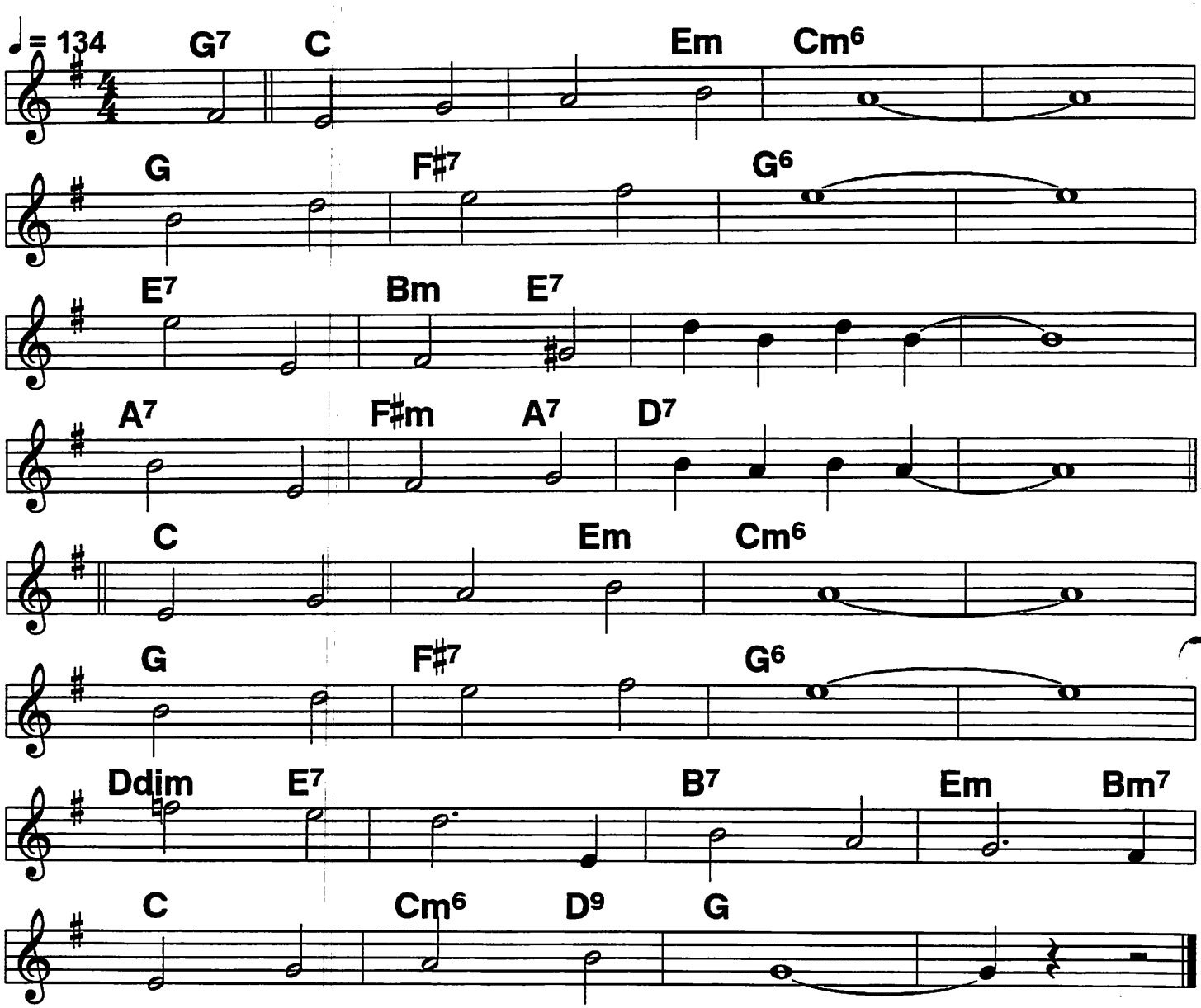
(I'll) Never be the same,/ stars have lost their meaning for me./// ///I'll
Never be the same,/ nothing's what it once used to
be./// //And when the
Song birds that sing/ tell me it's Spring,/ I can't believe their song.///
Once love was king,/ /but kings can be wrong./// /// I'll

Never be the same,/ there is such an ache in my heart./// ////
Never be the same,/ /since we're a- part./// //Though there
Lot that a smile may hide,/// I know down deep in- side,//I'll
Never be the same,/ never be the same a- gain./// ///|

86 (Bb book) I'll See You In My Dreams

Lilting square 2-beat ♩ = 128
Bouncy swing ♩ = 168

Teddy Wilson; c. Isham Jones, 1923



(I'll) See/ you/ in/ my/ dreams./// ////
Hold/you/ in/ my/ dreams./// ////
Some-/one/ took/ you/ out of my arms ////
Still/ I/ feel/ the/ thrill of your arms. ////

Lips/ that/ once/ were/ mine,/// ////
Ten-/der/ eyes/ that/ shine,/// ////
They/ will/ light//my way/ to-/ night,// I'll
See/ you/ in/ my/ dreams./// /|||

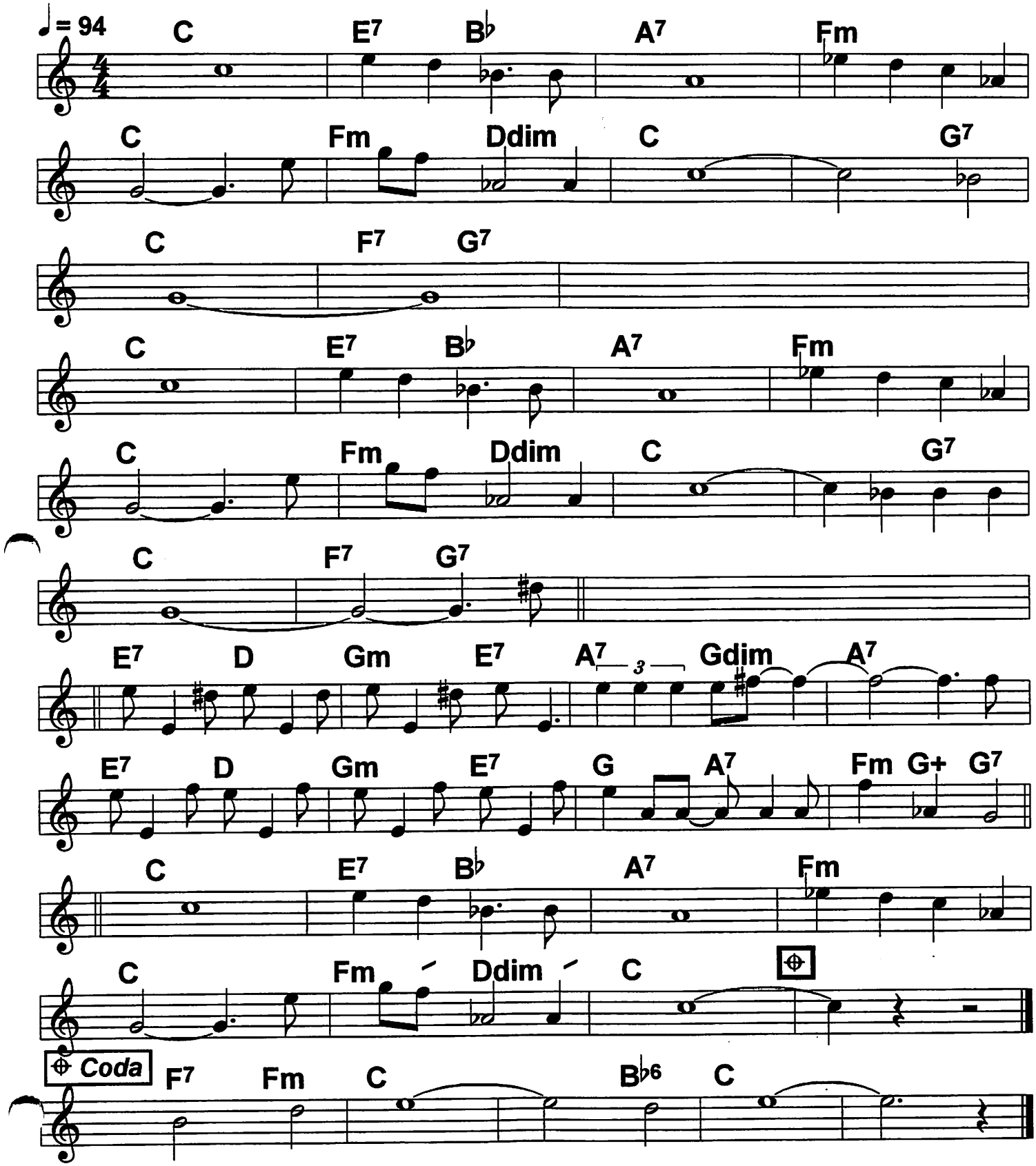
Ill Wind

Bb book

Ill Wind and Stormy Weather were Horne's first two records.

Solid 4/4; Legato feel; play bridge forcefully

Lena Horne, Revived by Lonette McKee, 1984; c. Arlen 1934

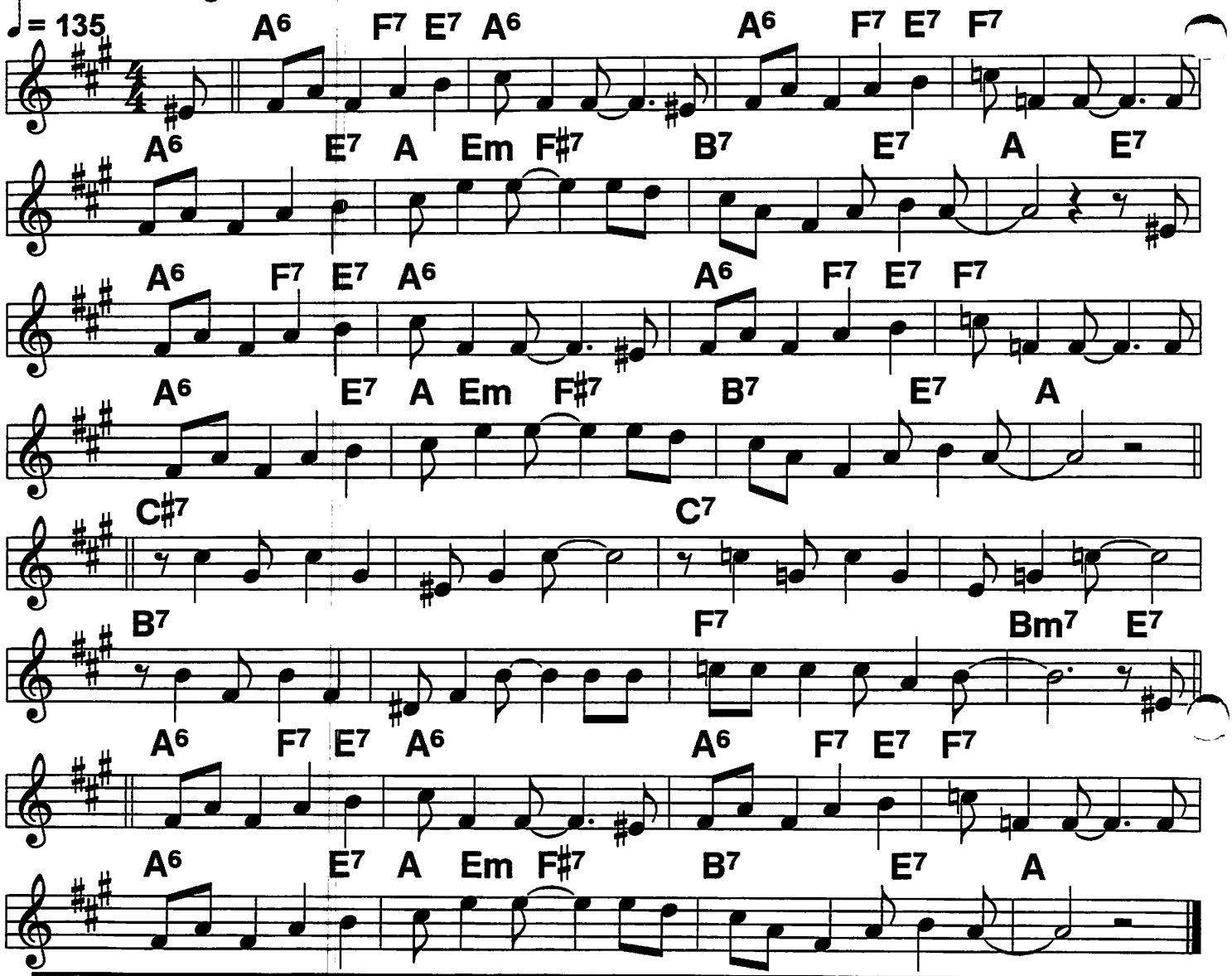


88 (Bb book) I'm Beginning To See the Light

1944

Solid 4/4 swing

♩= 135



(I) Never cared much for moon-lit skies, I
never wink back at firelies, but
Now that the stars are in your eyes, I'm be- ginning to see the light.// I
Never went in for after glow, or candle light on the mistletoe, but
Now, when you turn the lamp down low, I'm be-
ginning to see the light.///

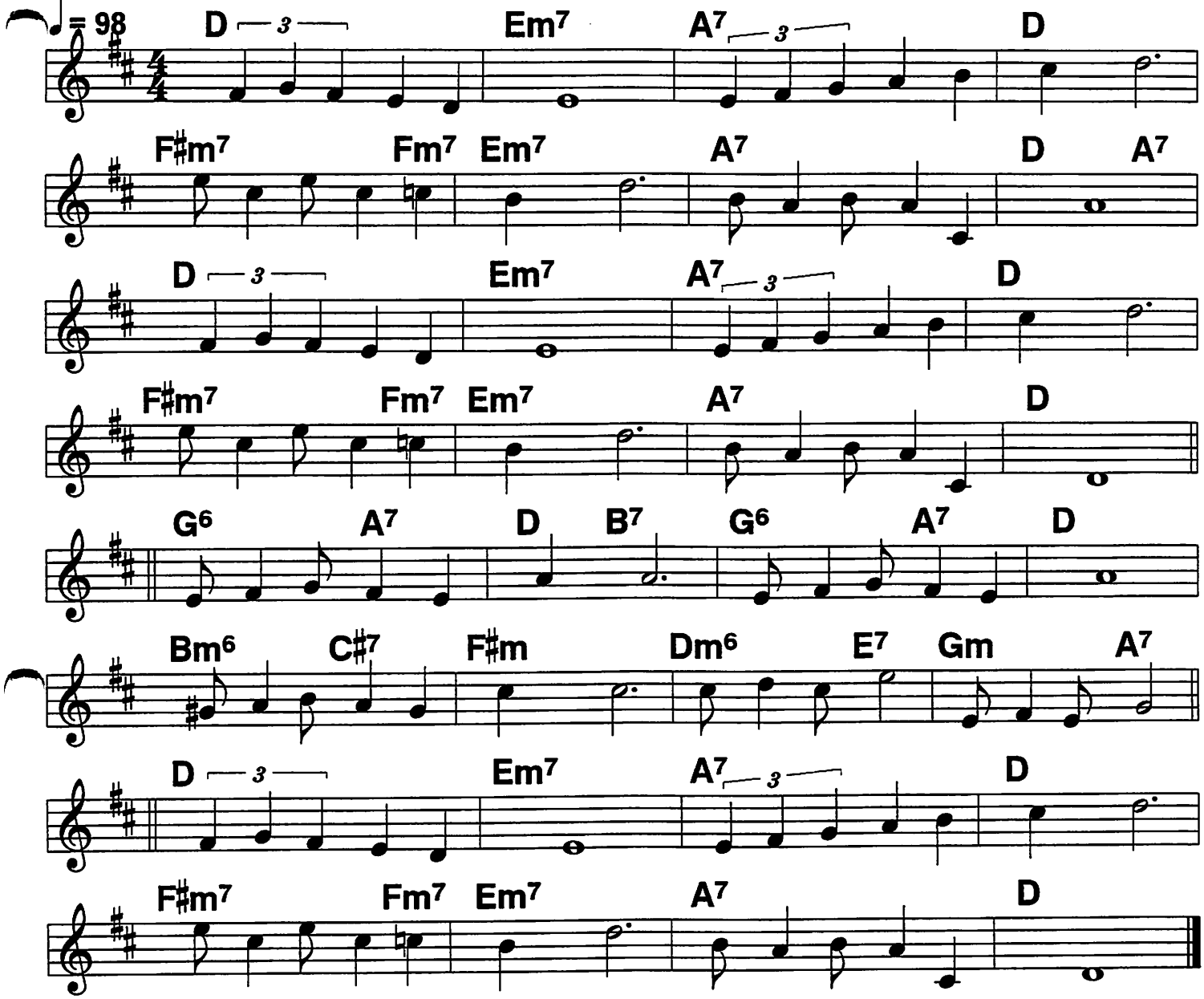
Used to ramble through the park,/ shadow-boxing in the dark./
Then you came and caused a spark, that's a four-alarm fire/ now.//|I

Never made love by lantern shine, I
never saw rainbows in my wine, but
Now that your lips are burning mine, I'm be- ginning to see the light.//|

I'm In the Mood For Love

Lilting 4/4

McHugh, 1935



I'm in the mood for love/// simply because you're near me.//
Funny but when you're near me,// I'm in the mood for love.///
Heaven is in your eyes/// bright as the stars we're under.//
Oh is it any wonder// I'm in the mood for love.///

Why stop to think of whether// this little dream might face,///
We'll put our hearts to- gether,// now we are one,/ I'm not afraid

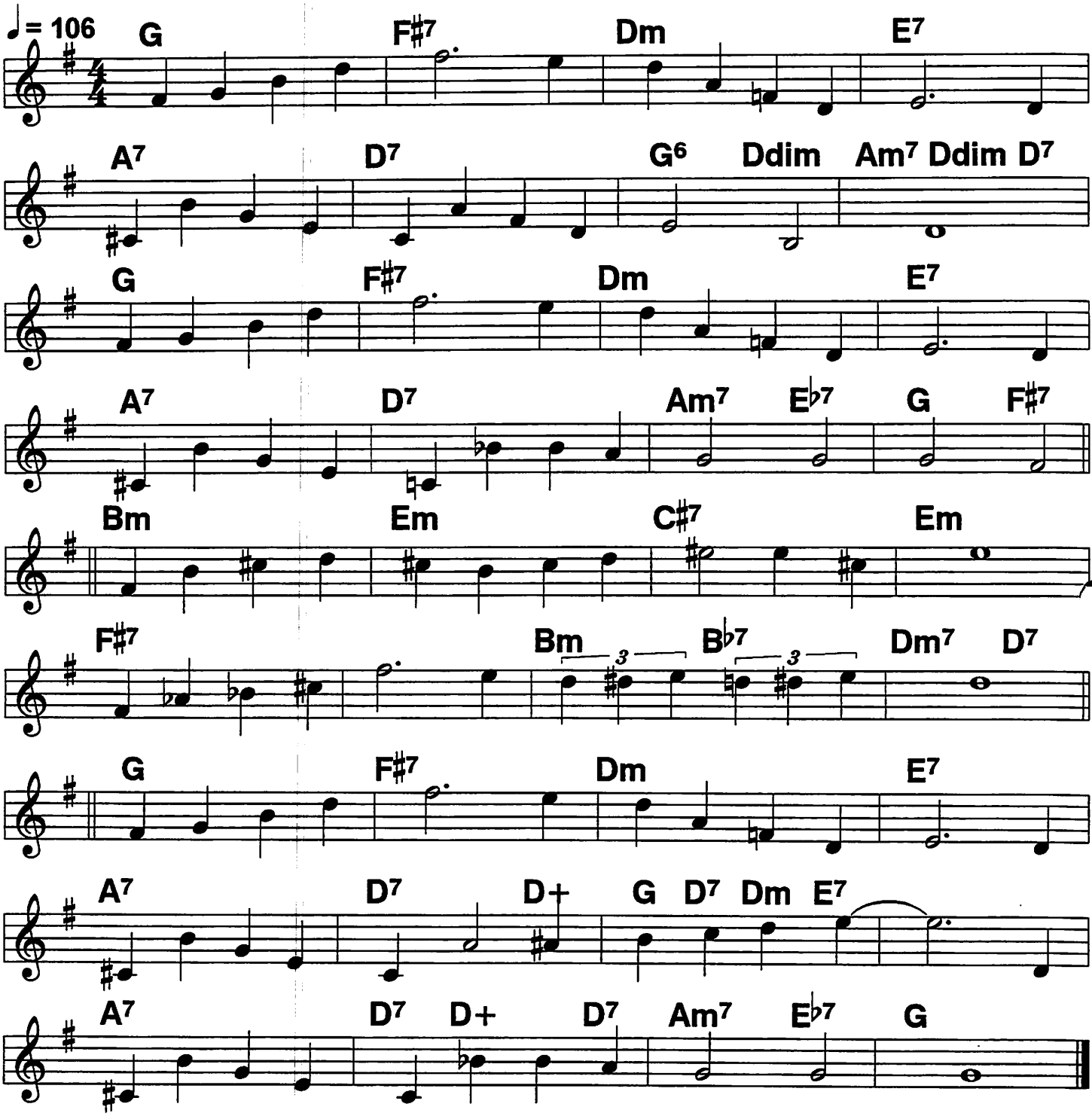
---

If there's a cloud a- bove,/// if it should rain we'll let it.//
But for tonight, for- get it!// I'm in the mood for love.///

90 (Bb book) I'm Getting Sentimental Over You

2-beat or 4/4; Herb Alpert shuffle ♩ = 154

Tommy Dorsey theme;
c. Bassman, 1932

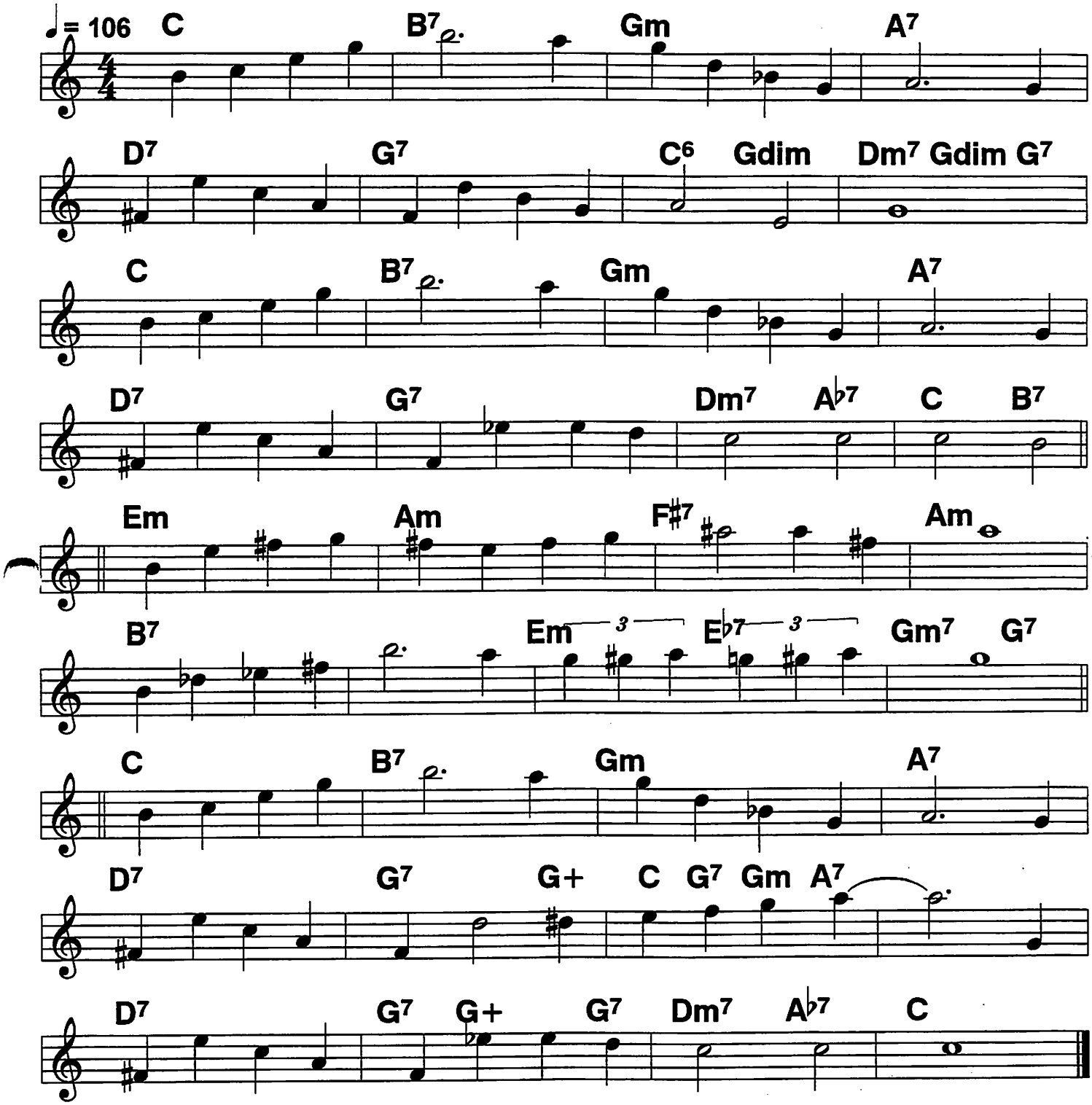


I'm Getting Sentimental Over You Bb book 90

Usual Trombone Key (Bb concert)

2-beat or 4/4

Tommy Dorsey theme;
c. Bassman, 1932

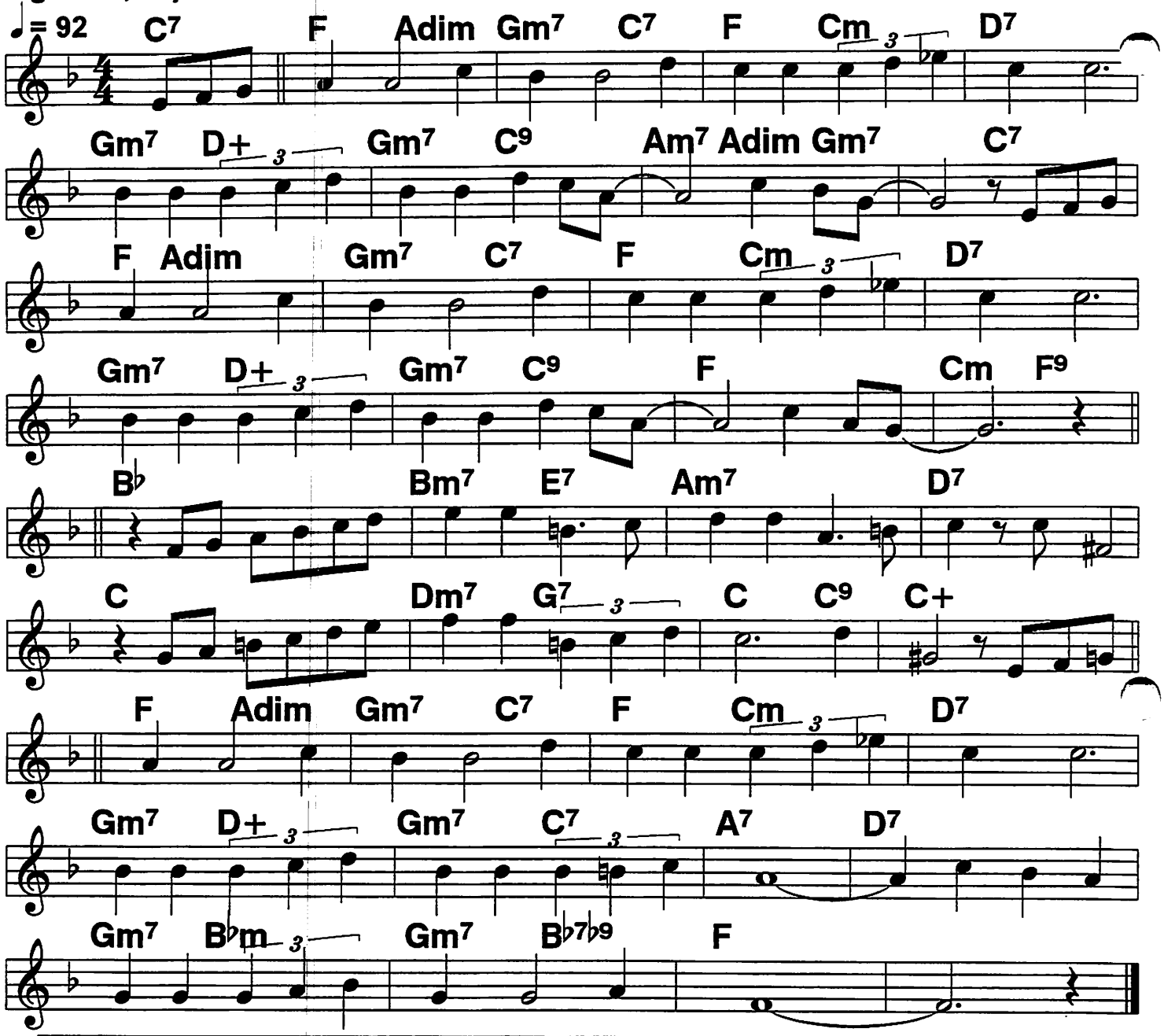


91 Bb book

Imagination

Light 4/4; expressive

Van Heusen, 1940



(Imagi-) Nation/ is funny,/ it makes a cloudy day sunny.///
Makes a bee thing of honey, just as I //think of you.// Imagi
Nation/ is crazy,/ your who perspective get hazy.///
Starts you asking a daisy what to do //what to do.///

|Have you ever felt a gentle touch and then a kiss and then and then,/
|Find it's only your im- agination a- gain?//Oh well./Imagi

Nation/ is silly,/ you go around willy- nilly,//
For example, I go around wanting you./// /And yet I
Can't imagine that you want/ me too./// ///|

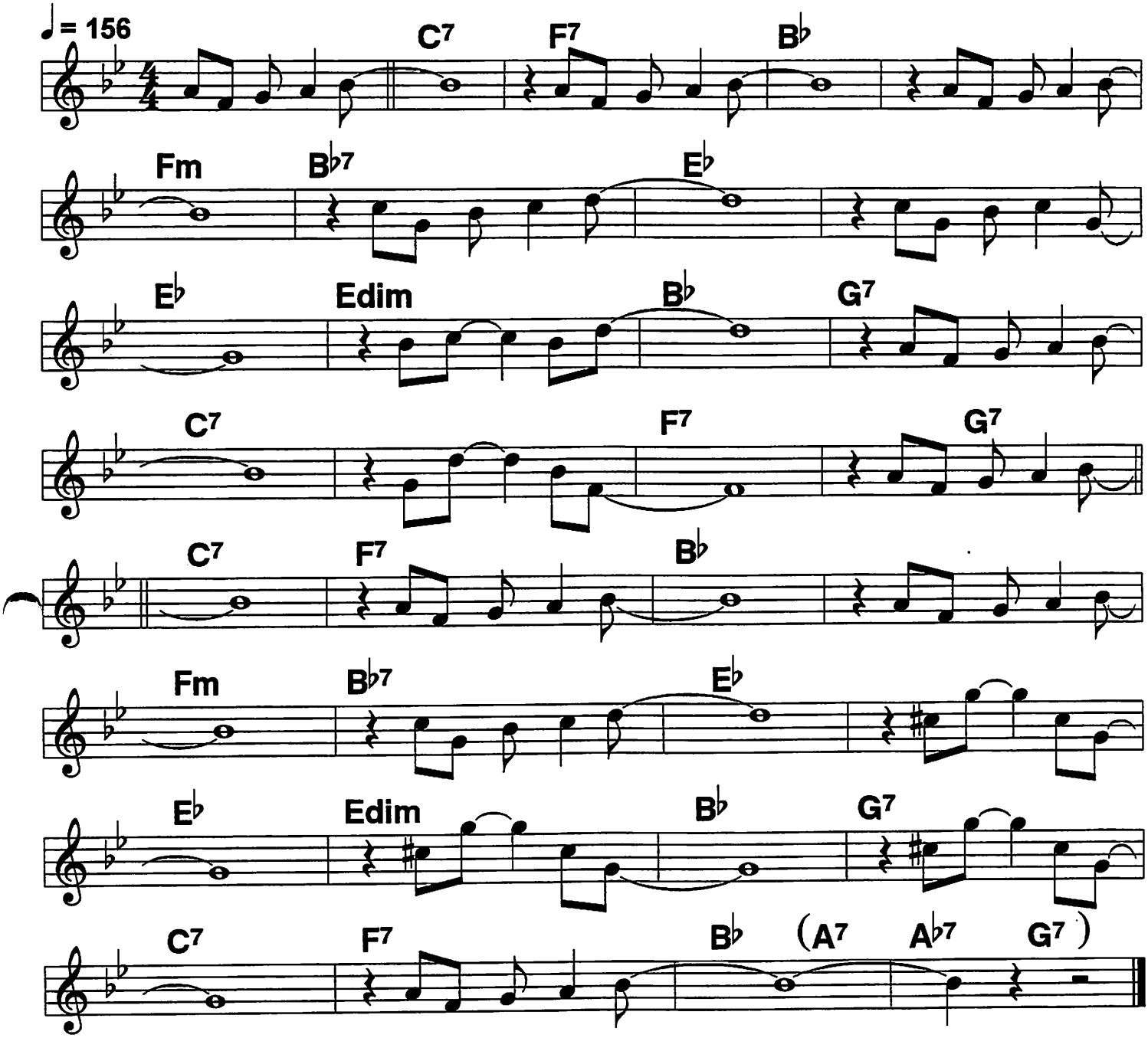
In A Mellow Tone

Bb book

Ellington, 1940

Solid 4/4

♩ = 156



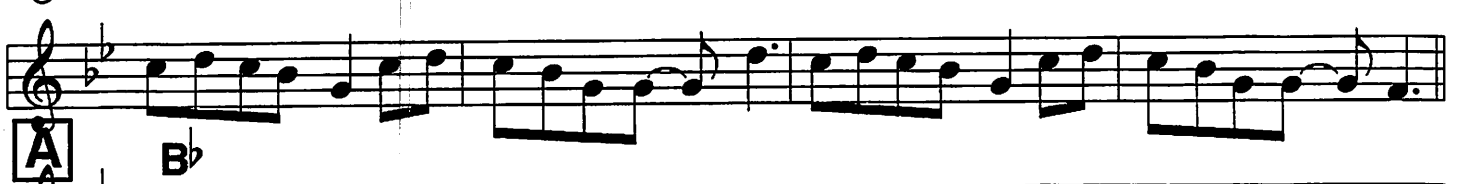
In the Mood (1)

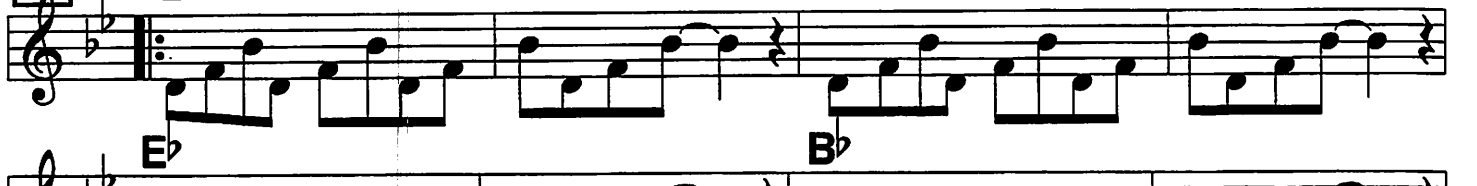
Glenn Miller hit, 1939

♩ = 168

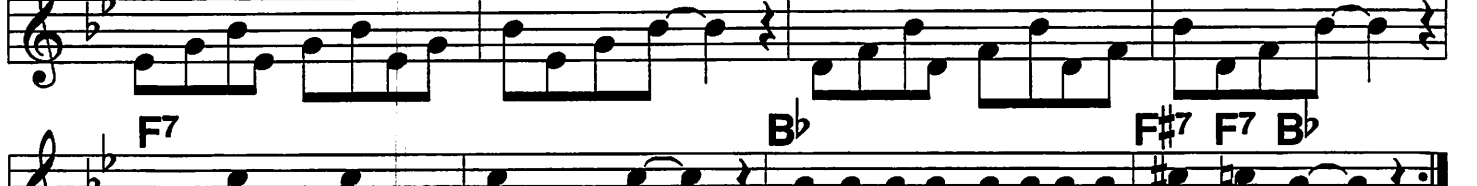
Sax Intro

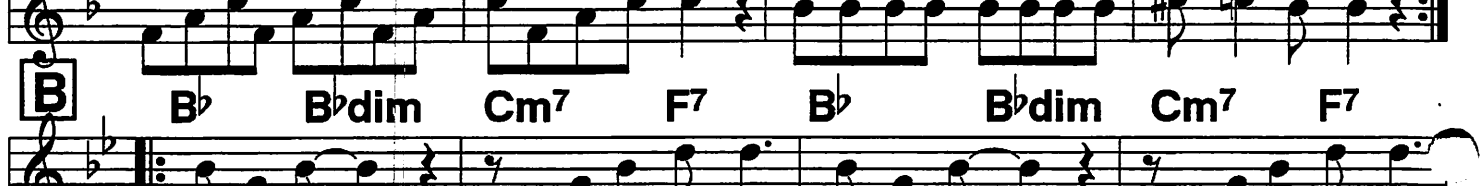
A





B

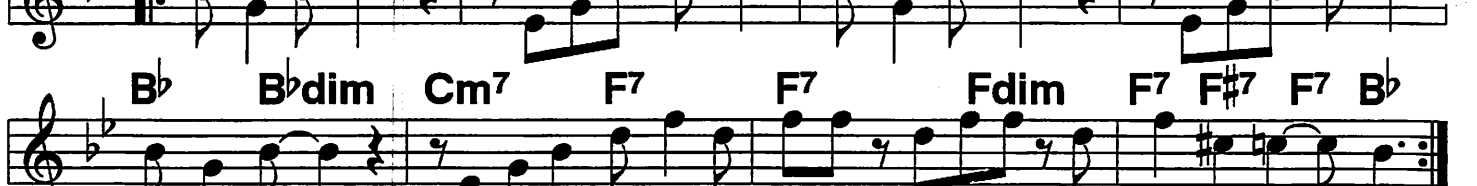


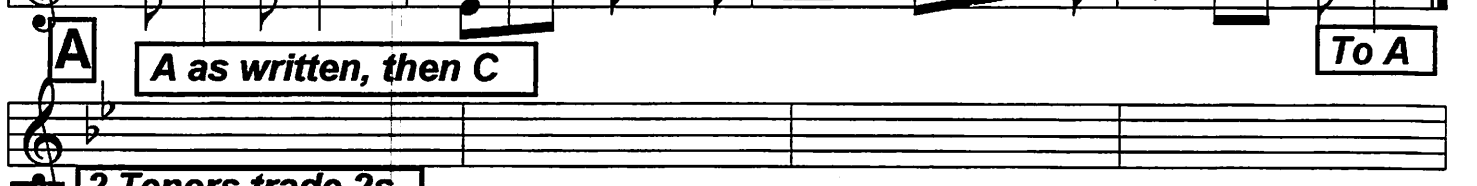


A *A as written, then C*

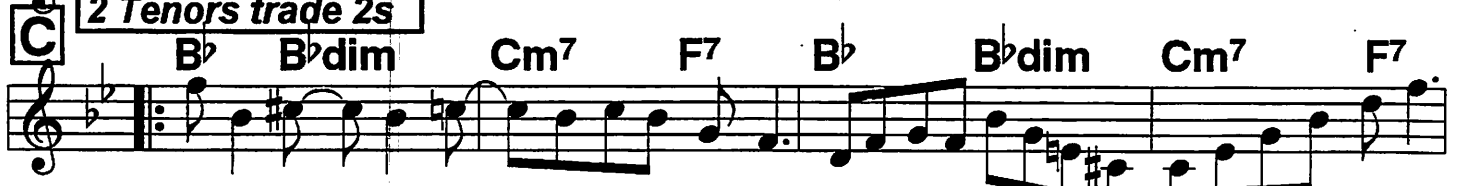
To A

C *2 Tenors trade 2s*

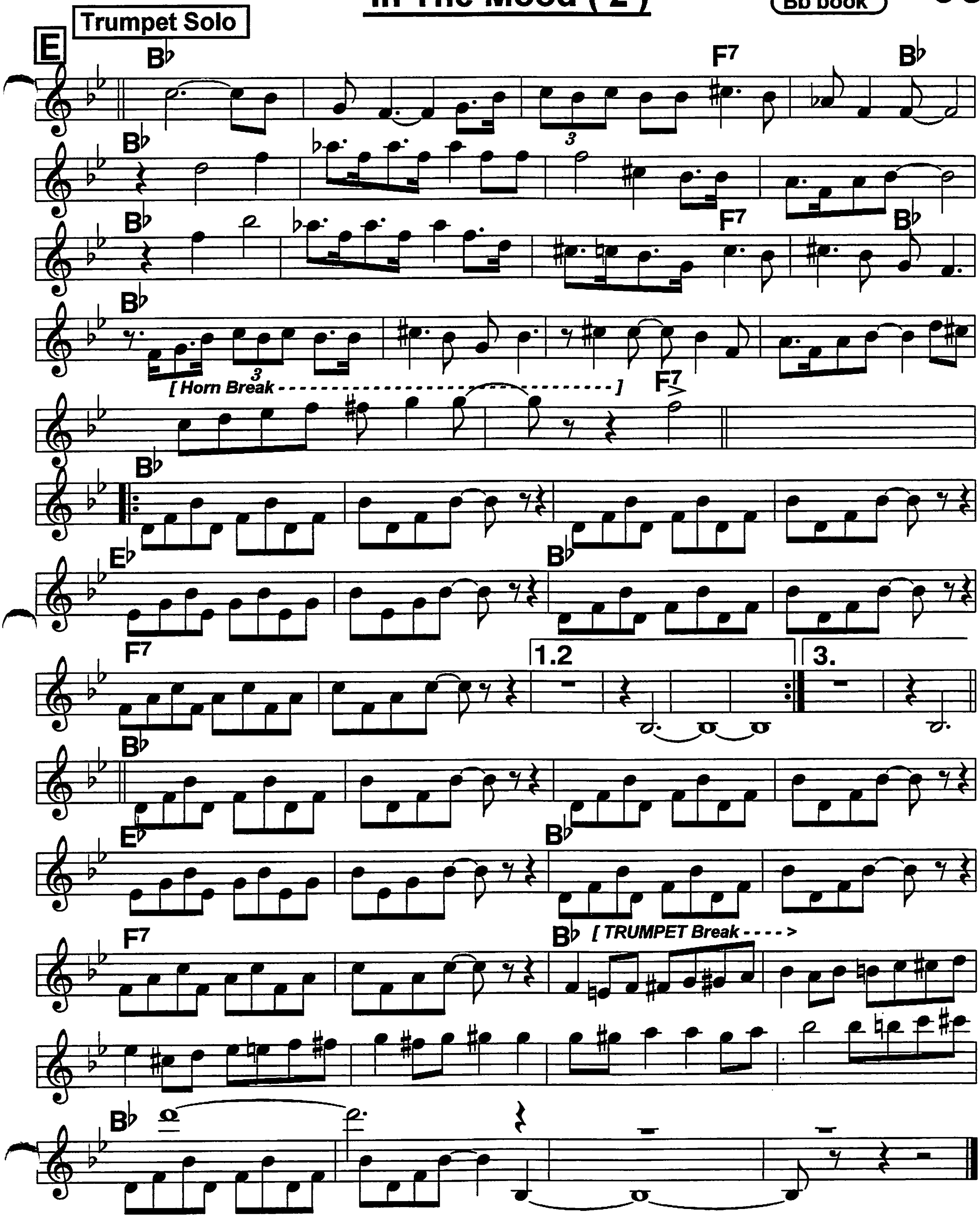




D **Trumpet Break**



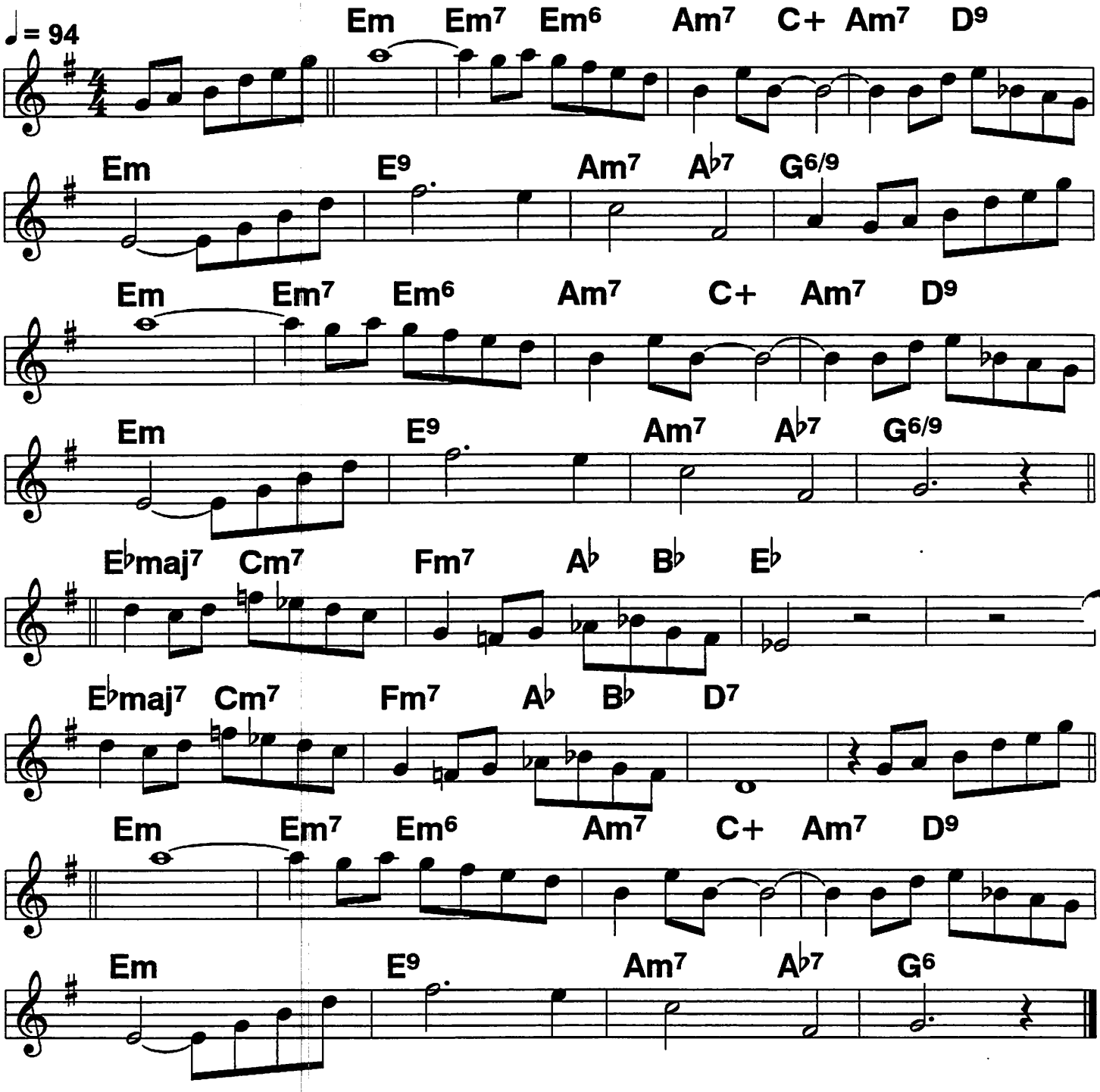
In The Mood (2)


Trumpet Solo
E
B♭
F7
B♭
B♭
B♭
F7
B♭
B♭
[Horn Break -]
F7
B♭
E♭
B♭
F7
1.2
3.
B♭
E♭
B♭
F7
B♭ [TRUMPET Break - - - - >
B♭

In A Sentimental Mood

Solid 4/4

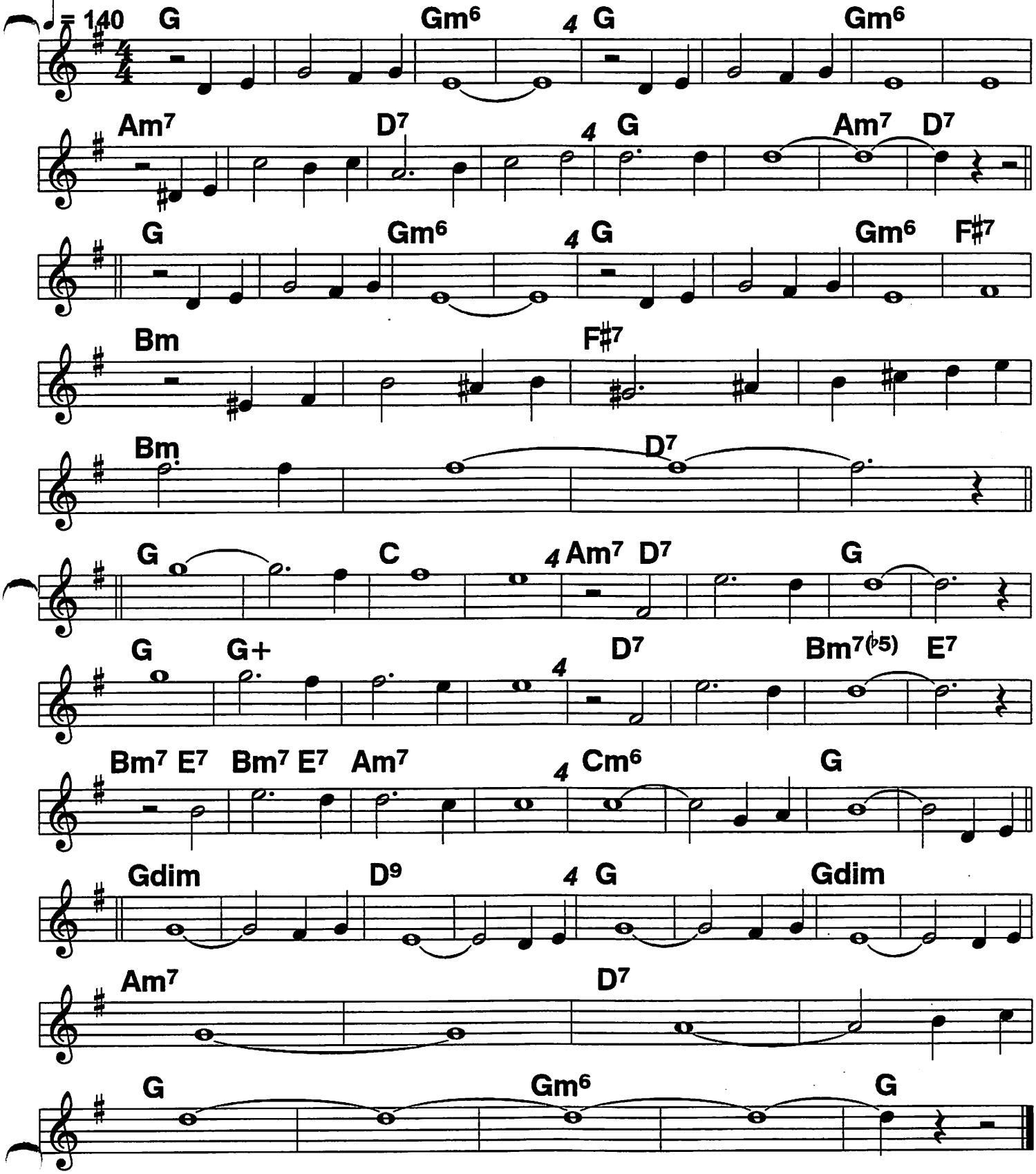
Ellington, 1935



In the Still Of the Night

Square 2-beat

c. Cole Porter, 1937

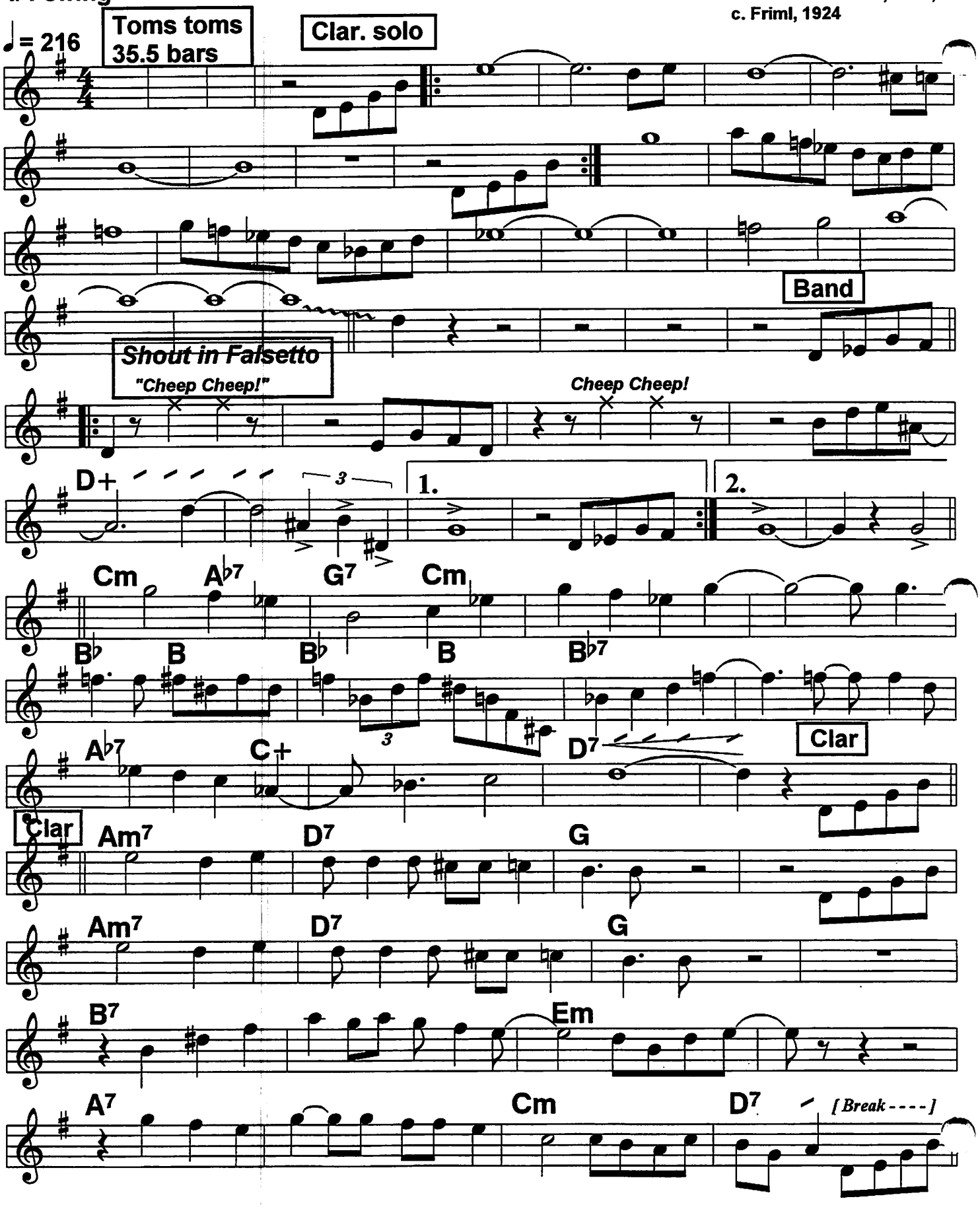


96 Bb book

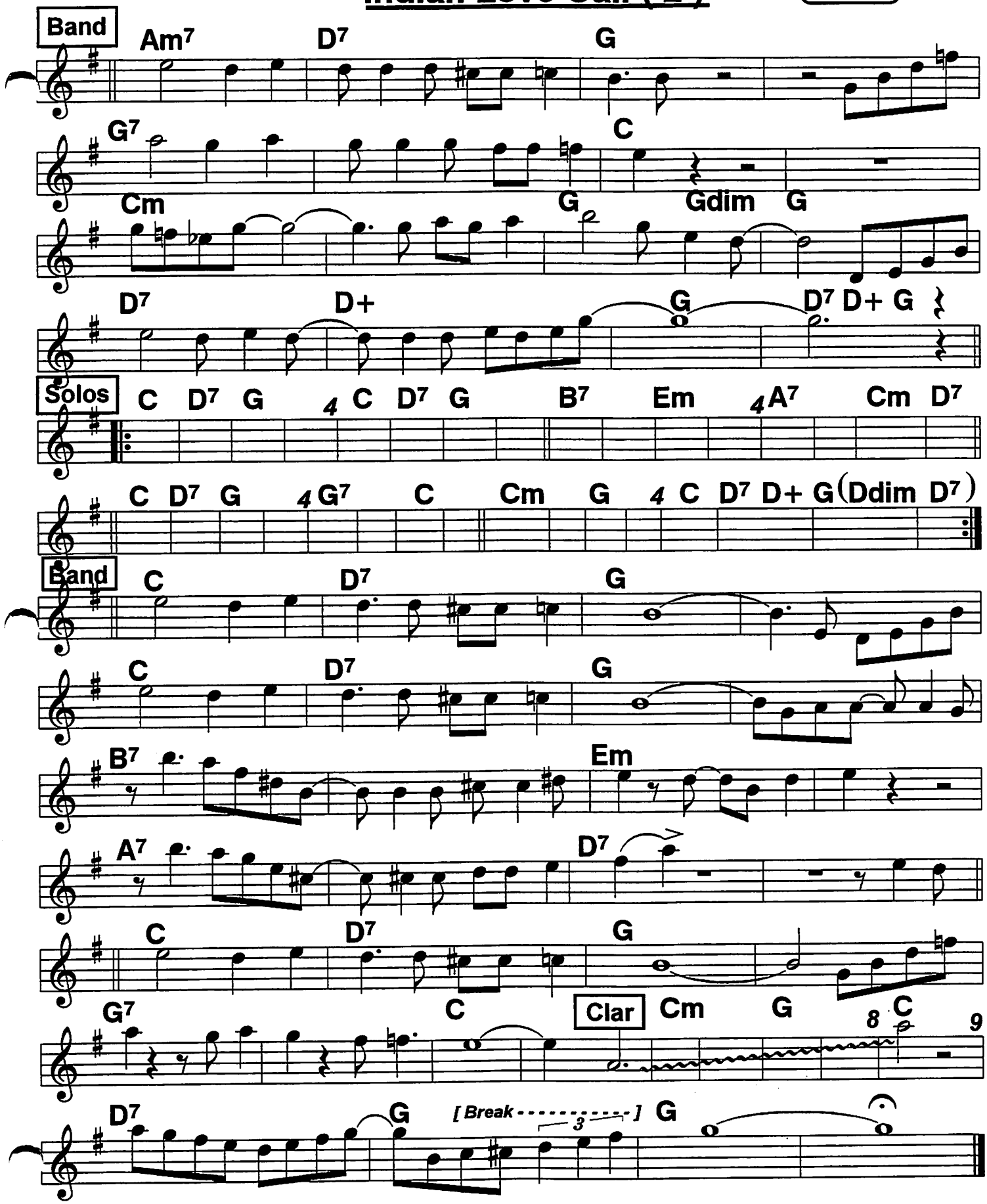
Indian Love Call (1)

4/4 swing

Artie Shaw classic, 1939;
c. Friml, 1924



Indian Love Call (2)

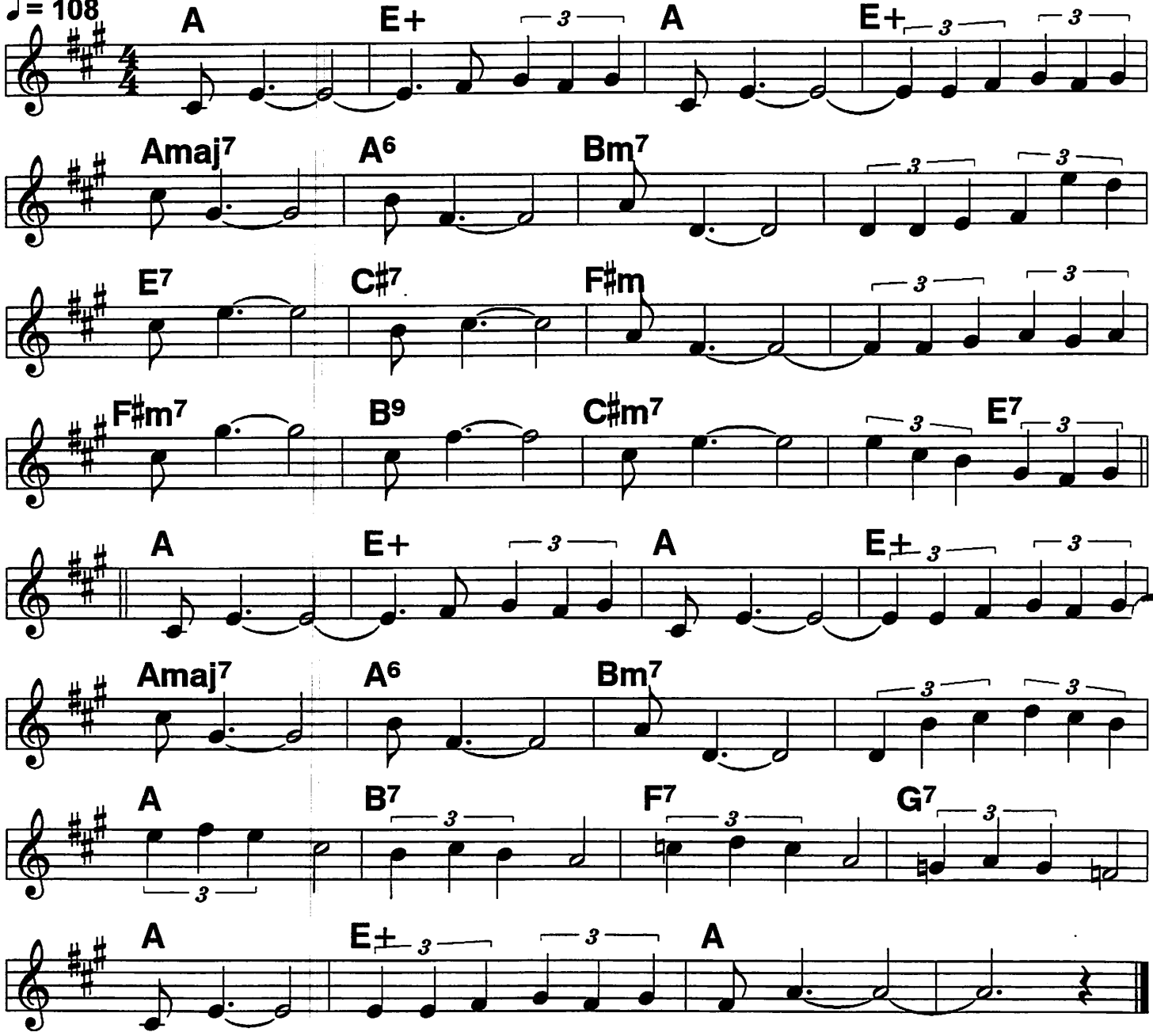


Indian Summer

Moderate 4/4

Bechet hit 1939; c. 1919

♩ = 118
♩ = 108

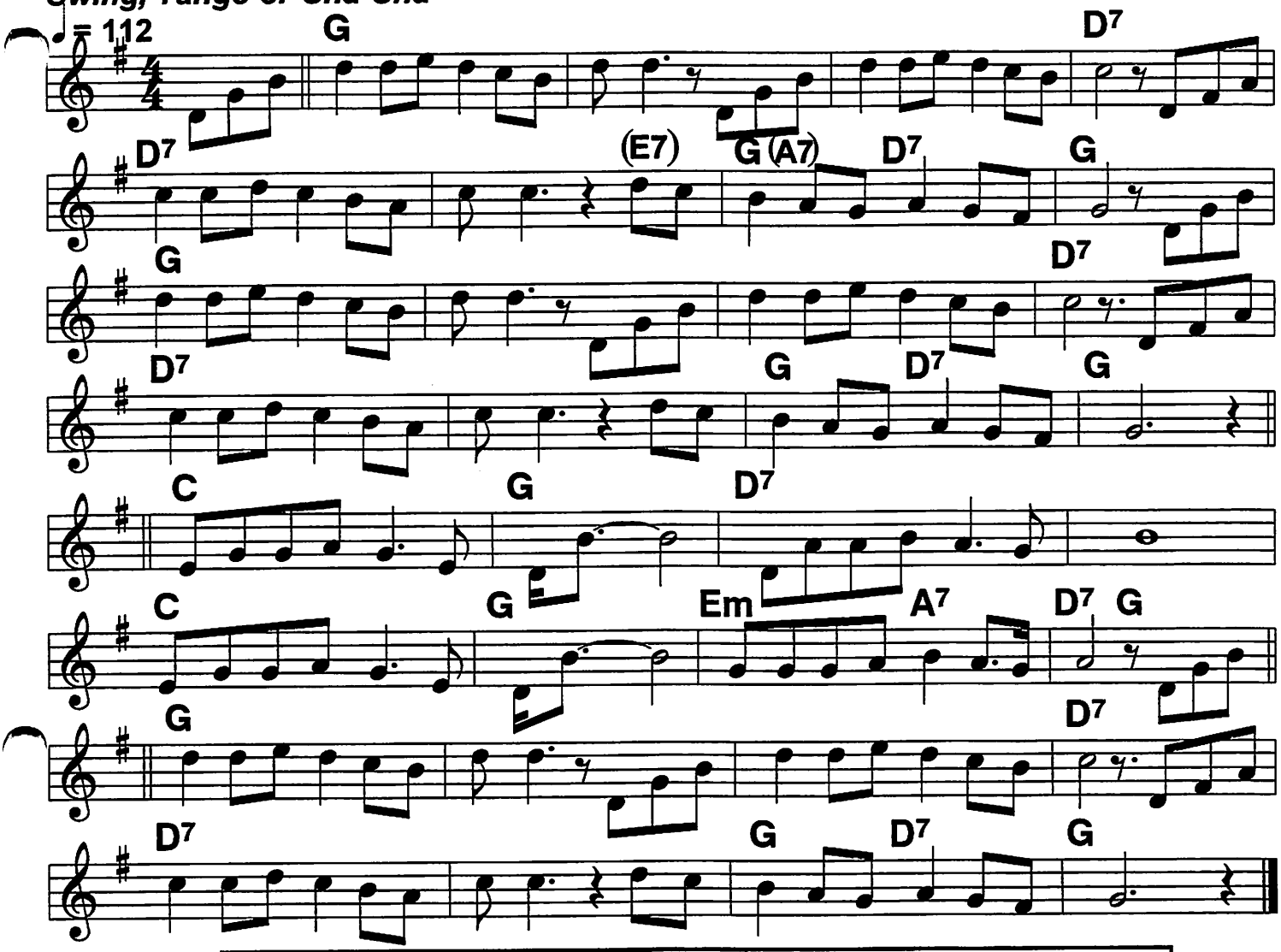


Isle Of Capri

Bb book

Wingy Manone, 1935
Gaylords, 1954; c. 1934

♩ = 152
Swing, Tango or Cha Cha
♩ = 112

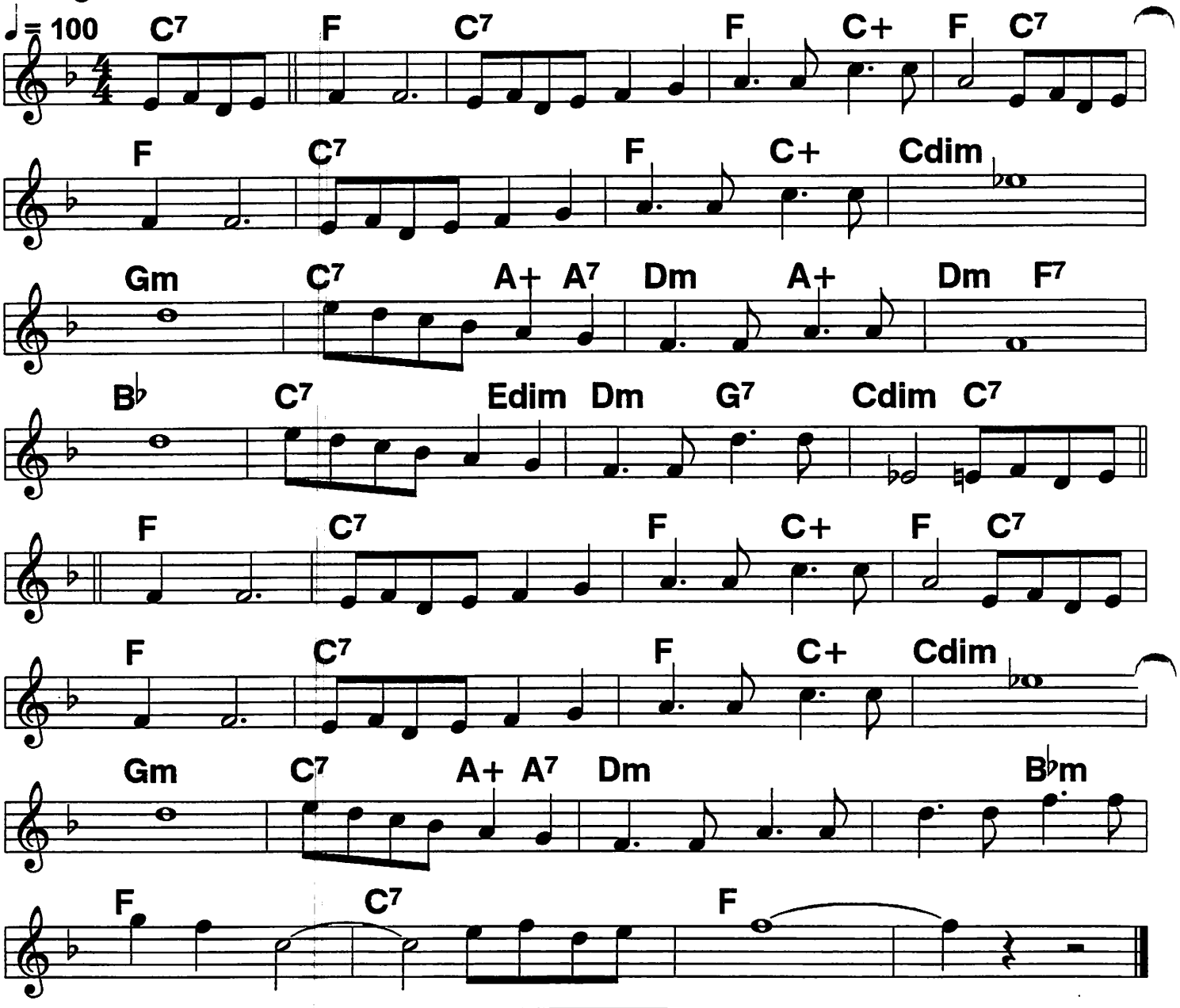


('Twas on the) Isle of Capri that I found her, beneath the
shade of an old walnut tree/ oh I can
still see the flowers blooming 'round her| when we
met on the Isle of Ca- pri.// She was as
Sweet as a rose at the dawning, but somehow
fate hadn't sent her for me./ And tho' I
Sailed with the tide in the morning.| still my
heart's on the Isle of Ca- pri.//
Summertime was nearly over,/| blue Italian sky a- bove.///
I said "Lady, I'm a rover,/|
can you spare a sweet word of love./She whispered
Softly "It's best not to linger, and then as
I kissed her hand I could see,/ she wore a
Plain golden ring on her finger. 'Twas good-
bye on the Isle of Ca- pri.///|

Isn't It Romantic

c. Rodgers, 1940

Lilting 2-beat



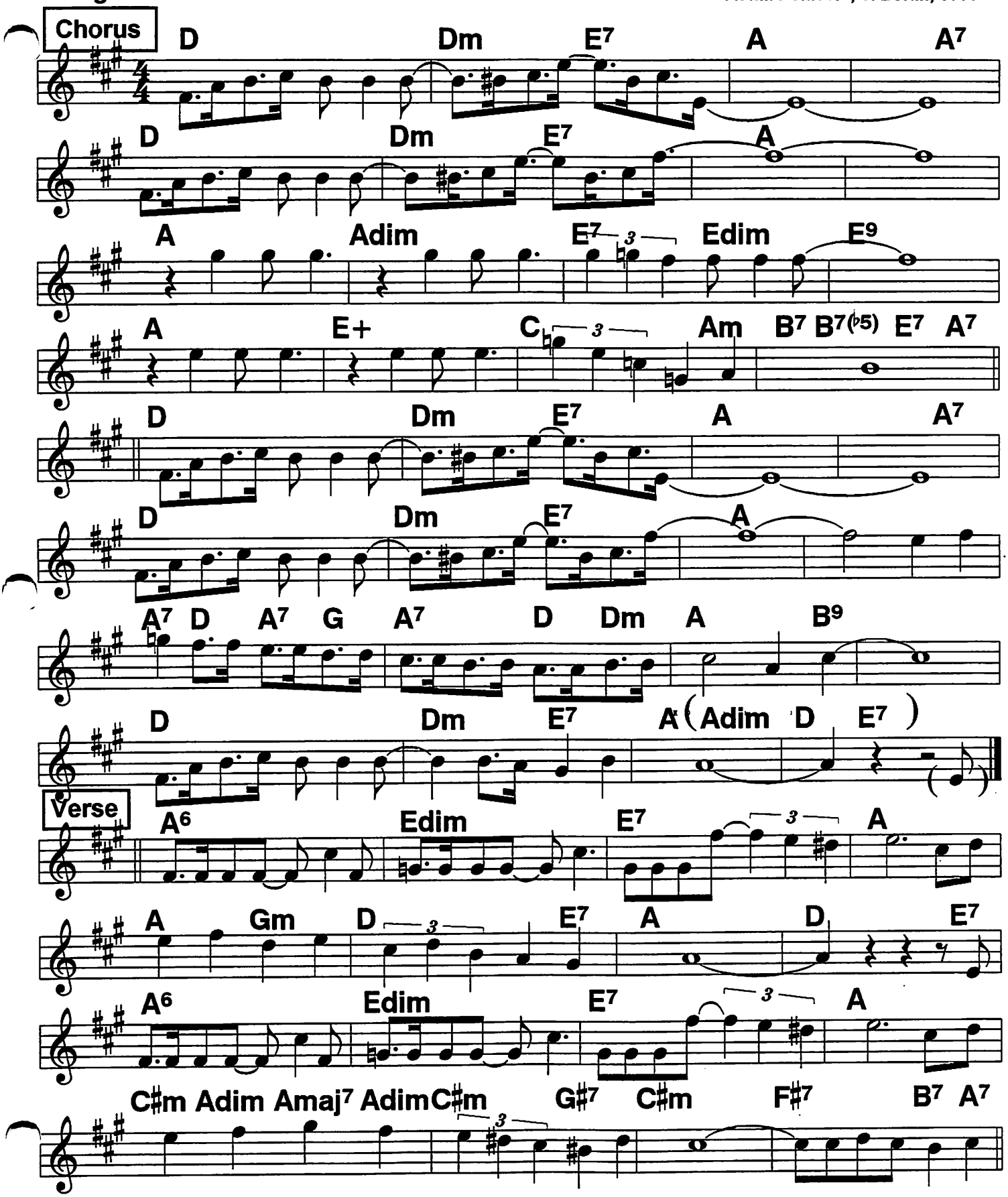
(Isn't it ro-) Mantic// music in the night, a
dream that can be heard, Isn't it ro-
Mantic?// Moving shadows write the oldest magic word.///
I/// hear the breezes playing in the trees a- bove.///
while/// all the world is saying you were meant for love./ Isn't it ro-
---
Mantic?// Merely to be young on such a night as this; isn't it ro-
Mantic?// Every note that's sung is like a lover's kiss.///
Sweet/// symbols in the moonlight. Do you mean that I will fall in
Love perchance?/ //Isn't it roo-mance?/// /|||

Isn't This A Lovely Day

Bb book 100

Lilting 2-beat ♩= 128 ♩= 136

Astaire classic; c. Berlin, 1935

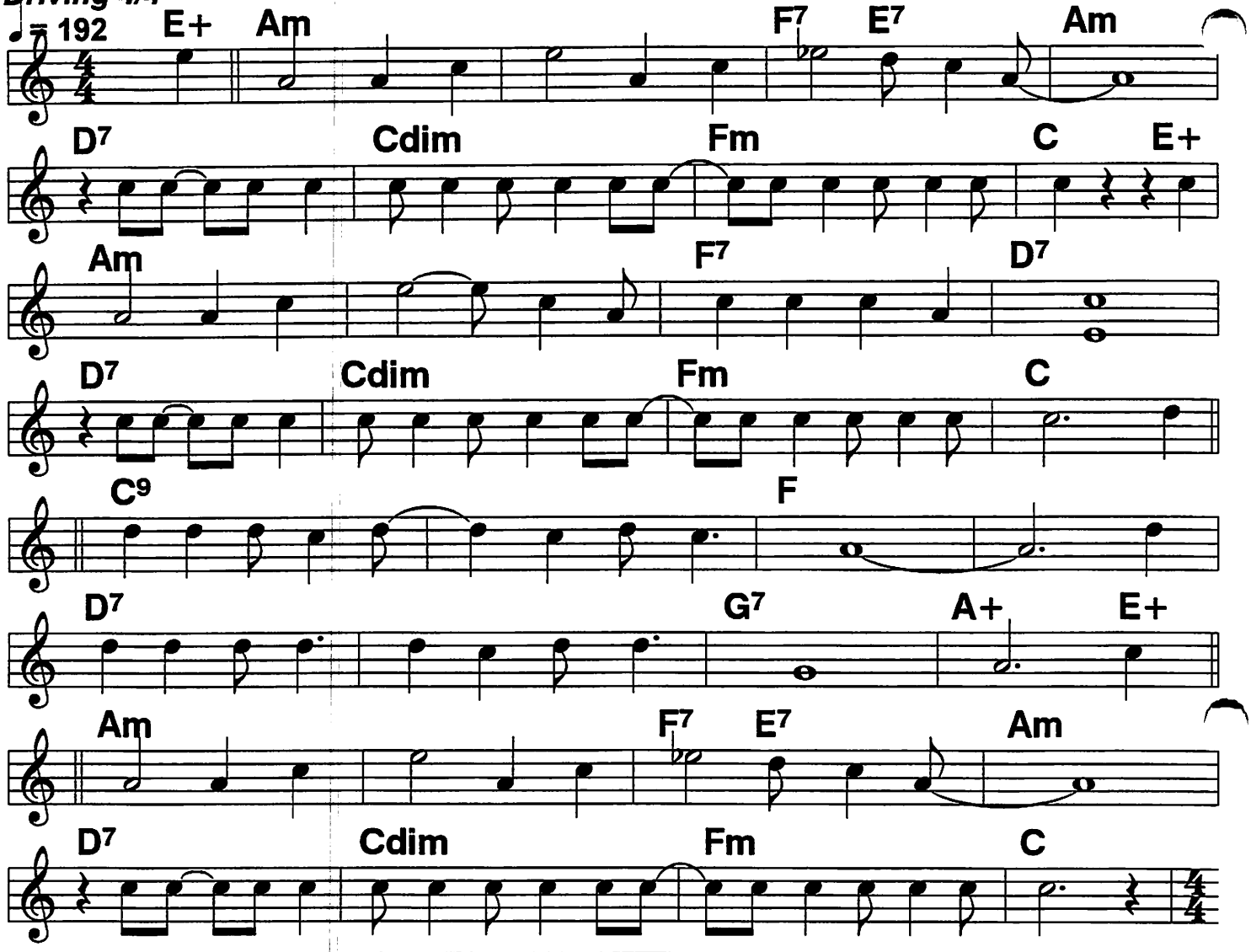


101 It Don't Mean A Thing (If It ain't Got That Swing) (1)

Bb book

Ellington, 1932

Driving 4/4



ENDING: Last line 3 X, p, pp, ppp sudden ending last note.

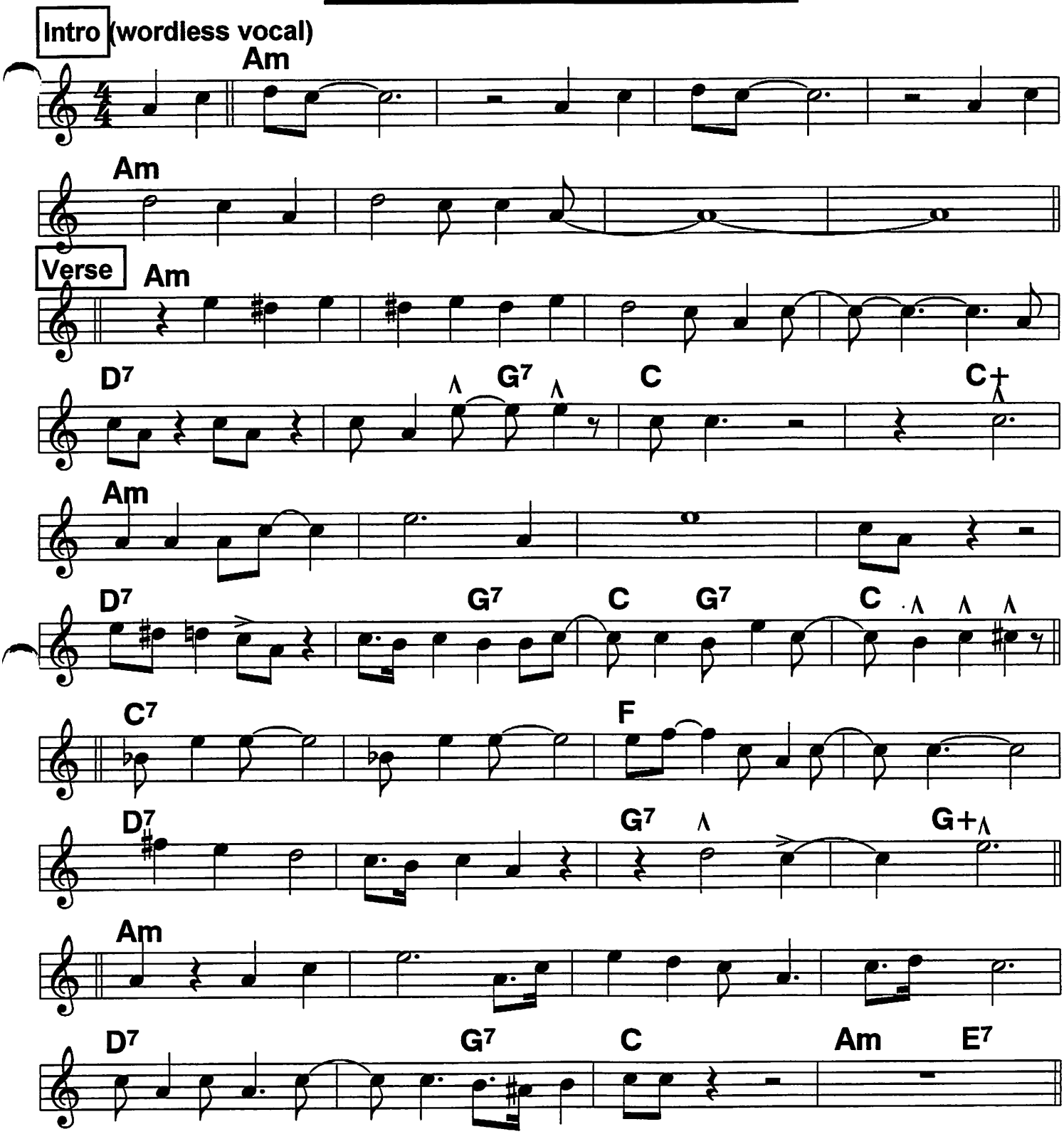
(It) Don't/ mean a thing,/ if it ain't/ got that swing.///
|Do wah doo wah doo wah doo wah doo wah
doo wah doo wah doo wah.|| It
Don't/ mean a thing,/ all you got to do is sing.///
|Do wah doo wah doo wah doo wah doo wah
doo wah doo wah doo wah.|| It

Makes no difference if it's sweet or hot,/// ///just
Give that rhy-thm everything you've got./// ///It

Don't/ mean a thing,/ if it ain't/ got that swing.///
|Do wah doo wah doo wah doo wah doo wah
doo wah doo wah doo wah.|| It

It Don't Mean A Thing (2)

Bb book

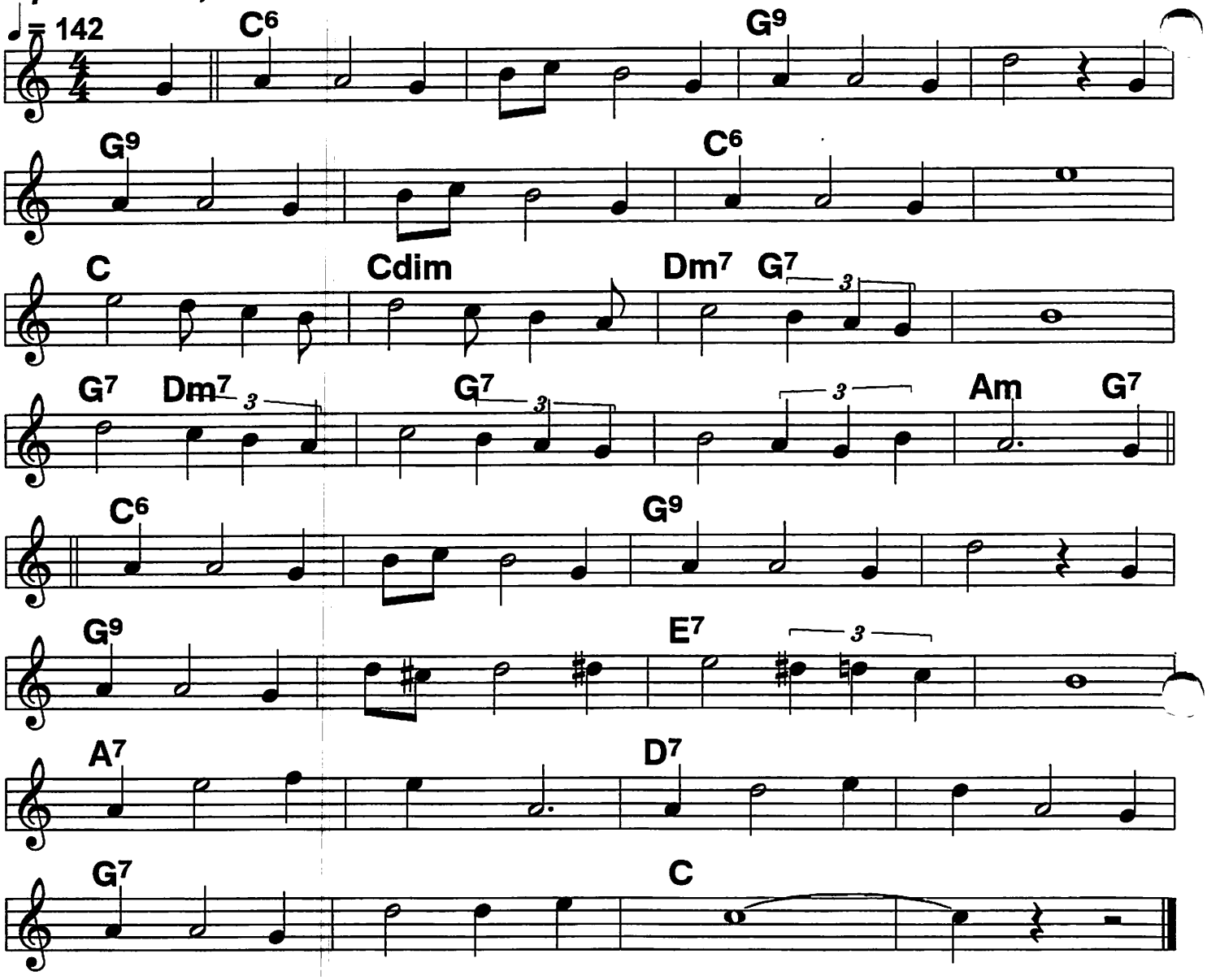


102 (Bb book) It Happened In Monterey

Same chords as "Sheik of Araby. Originally a Waltz

Square 2-beat, or 4/4

c. 1930



(It) Happened/ in Monterey/ a long/ time a- go// I
Met her/ in Monterey/ in old/ Mexi- co.///
Stars/ and steel gui- tars/ and luscious lips red as wine///
Broke somebody's heart, and I'm a- fraid that it was mine.//It

---

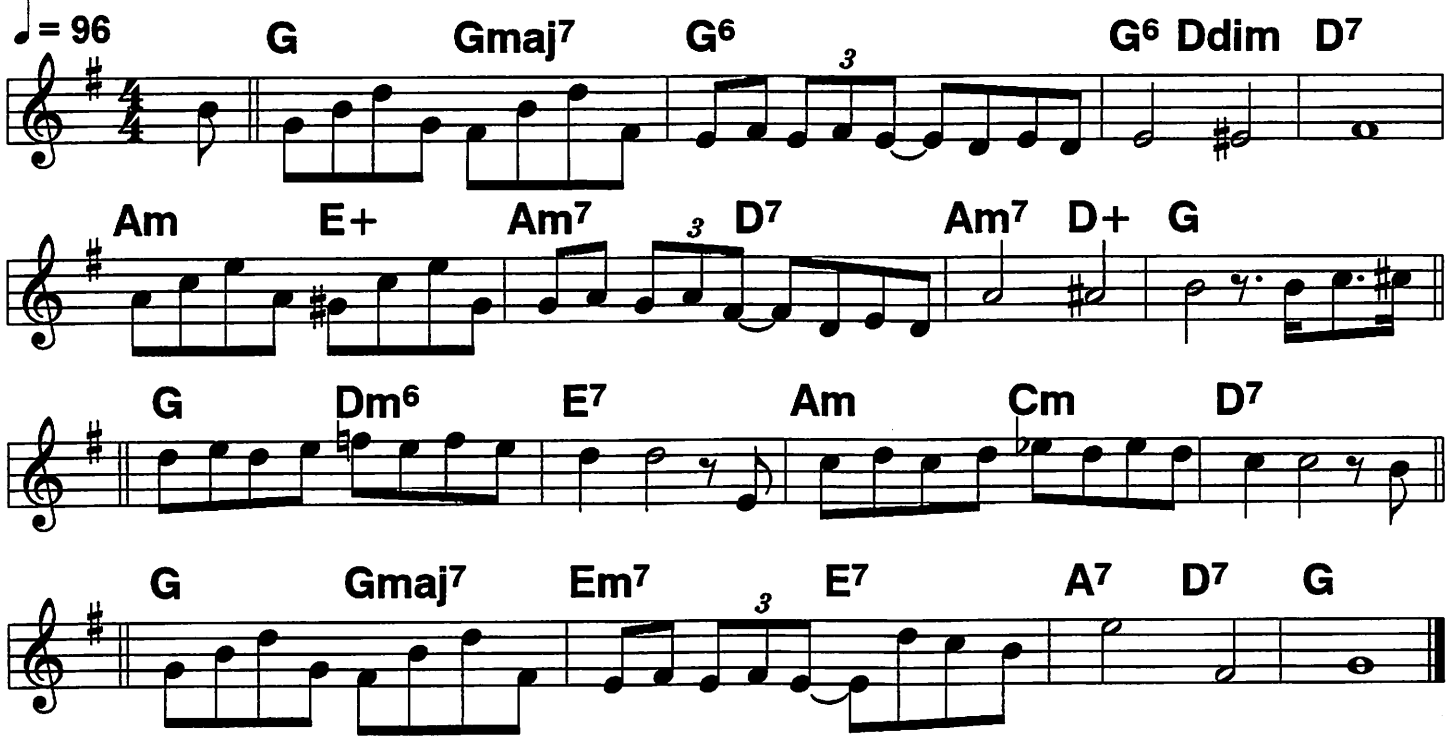
Happened/ in Monterey/ with- out/ thinking twice,// I
Left her/ and threw away the key to para- dise.///

My/ indis- crete heart// yearns/ for the sweetheart/ that
I/ left in old/ Monte- rey./// /|||

It's Been A Long, Long Time (Bb book) 103

Lilting 2-beat or Swingy 4/4

Harry James; c. 1945



(Just) Kiss me once, then kiss me twice, then
kiss me once again, it's been a long,/ long/ time.///
Haven't felt like this, my dear, since
can't remember when, it's been a long,/ long/ time./You'll never

---

Know how many dreams I dreamed a- bout you,/ or
just how empty they all seemed with- out you./ So

Kiss me once, then kiss me twice, then
kiss me once again, it's been a long,/ long/ time.///

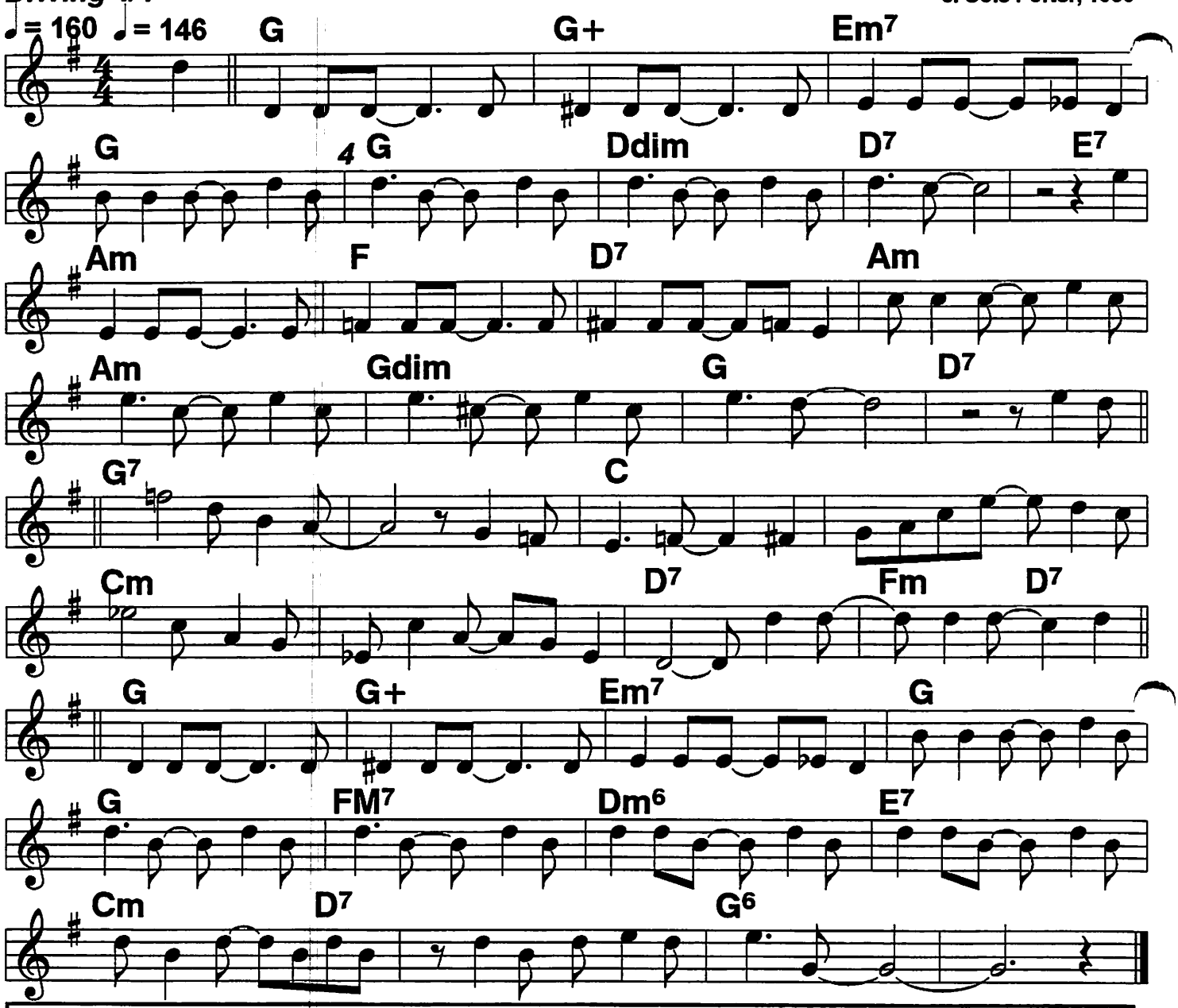
104 Bb book

It's D'Lovely

Driving 4/4

♩ = 160 ♩ = 146

c. Cole Porter, 1936



(The) Night is young/, the skies are clear/ and
if you want to go walking dear, it's de-
Lightful, it's de- licious, it's de- lovely,/ |||I
Understand/ the reason why/ you're sentimental 'cause so am I It's de-
Lightful, it's de- licious, it's de- lovely,/ || You can

Tell/ at a glance/ what a swell night this is for romance, you can
Hear/ dear mother nature murmuring low./ "Let your- self go./ So

---

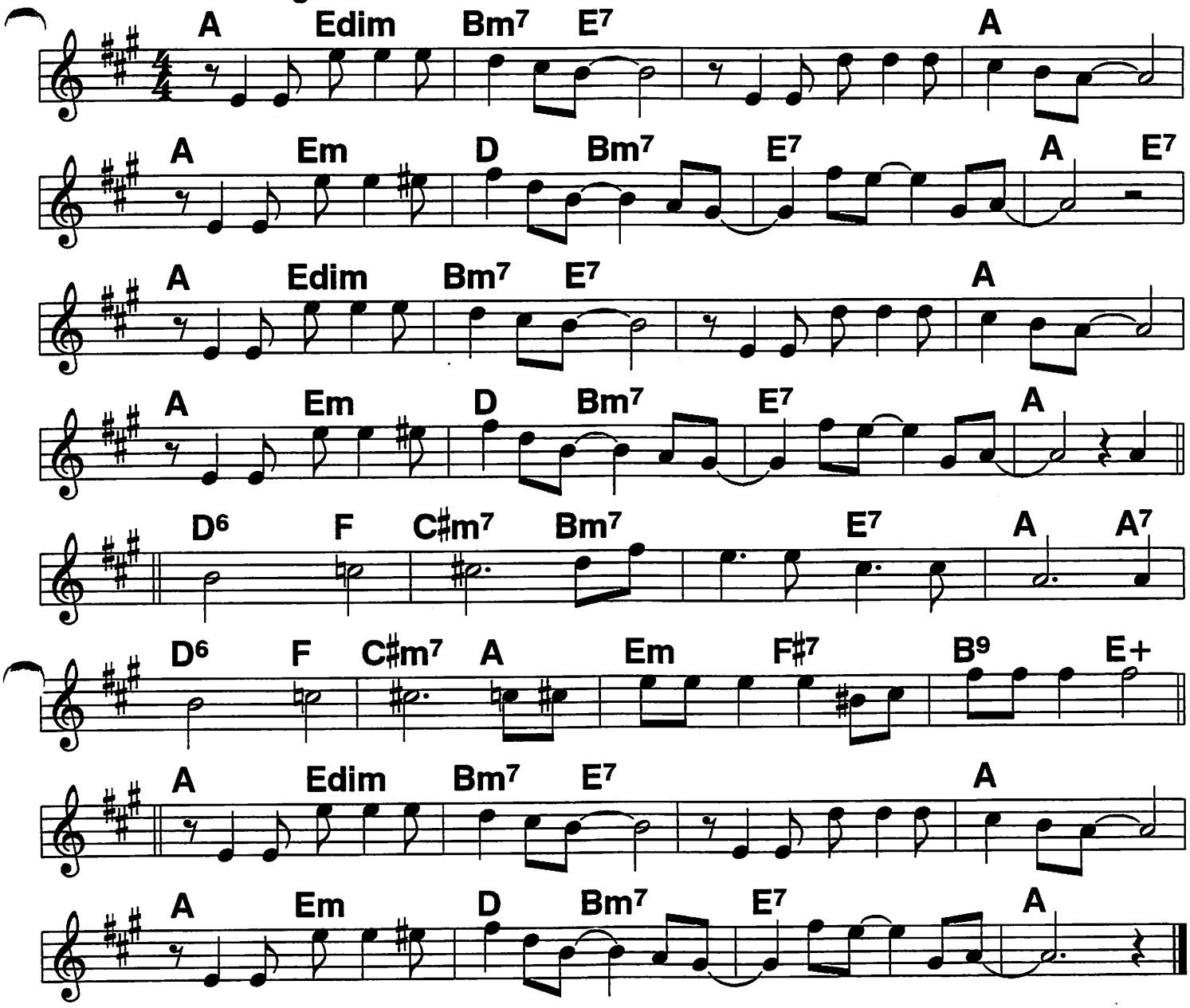
Please be sweet my chickadee, and when I kiss you just say to me It's de-
Lightful, it's de- licious, it's de- lectable, it de- lirious, it's di-
Lemma, it's delimit, It's deluxe, it's de- love-/ly./ ///|

It's Only A Paper Moon

Bb book

♩= 132 ♩= 148
2-beat or 4/4/ swing

1935



It's only a paper moon,/ sailing over a cardboard sea,/
But it wouldn't be make-believe if you /believed in me./||
Yes, it's only a canvas sky,. hanging over a muslin tree,/
But it wouldn't be make-believe if you /believed in me.// With-

---

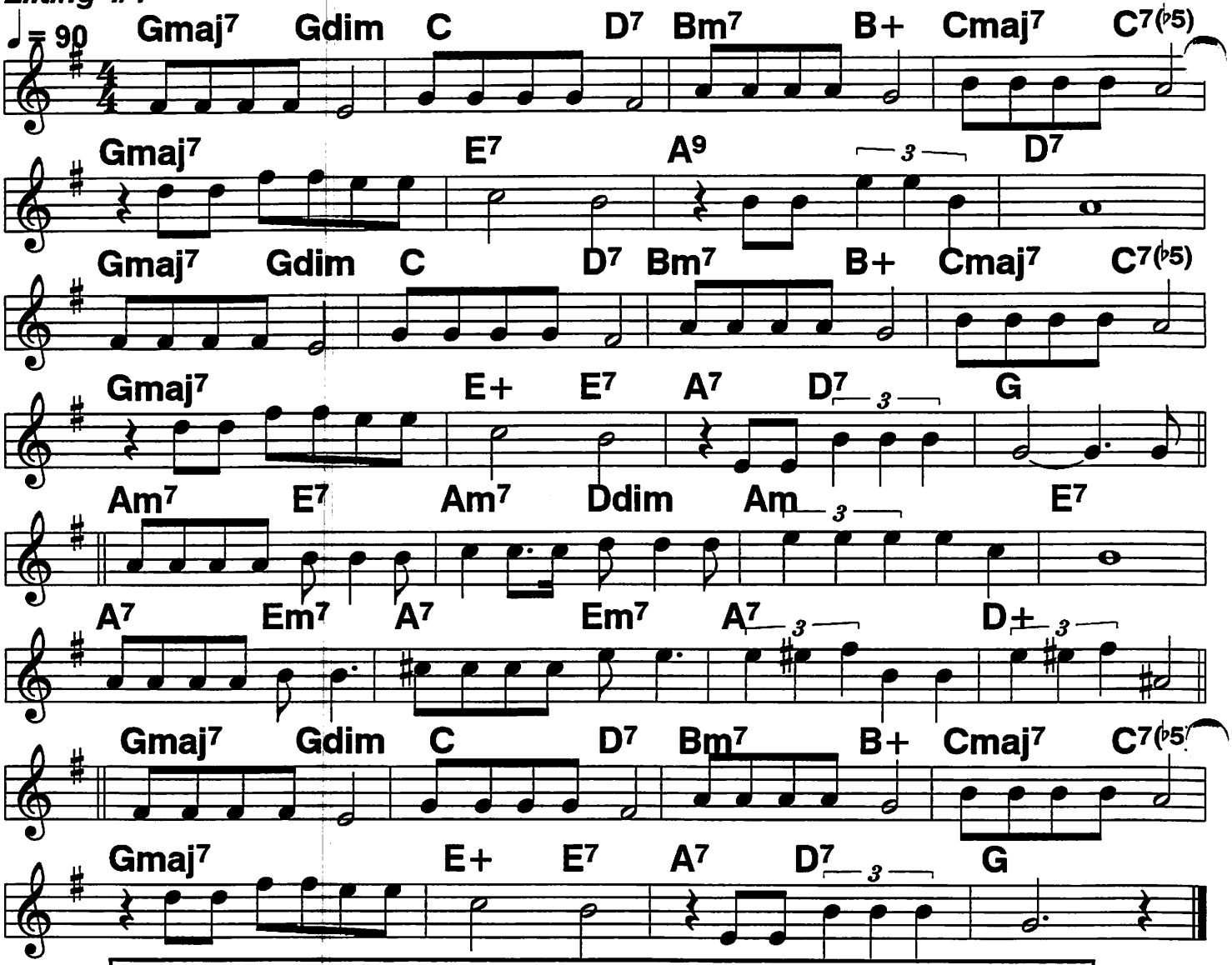
Out/ your/ love,// it's a honky-tonk pa- rade.//With-
Out/ your/ love,// it's a melody played in a penny arcade./

It's a Barnum and Bailey world,/ just as phony as it can be./
But it wouldn't be make-believe if you /believed in me.//|

106 (Bb book) It's the Talk Of the Town

1933

Lilting 4/4



I can't show my face,/ can't go any place./,
people stop and stare/ It's so hard to bear.
|Every body knows you left/ me,/ It's the talk of the town.///
Ev'ry time we meet,/ my heart skips a beat,/
we don't stop to speak,/ though it's just a week,/
|Ev'rybody knows you left/ me/ |it's the talk of the town.//We

---

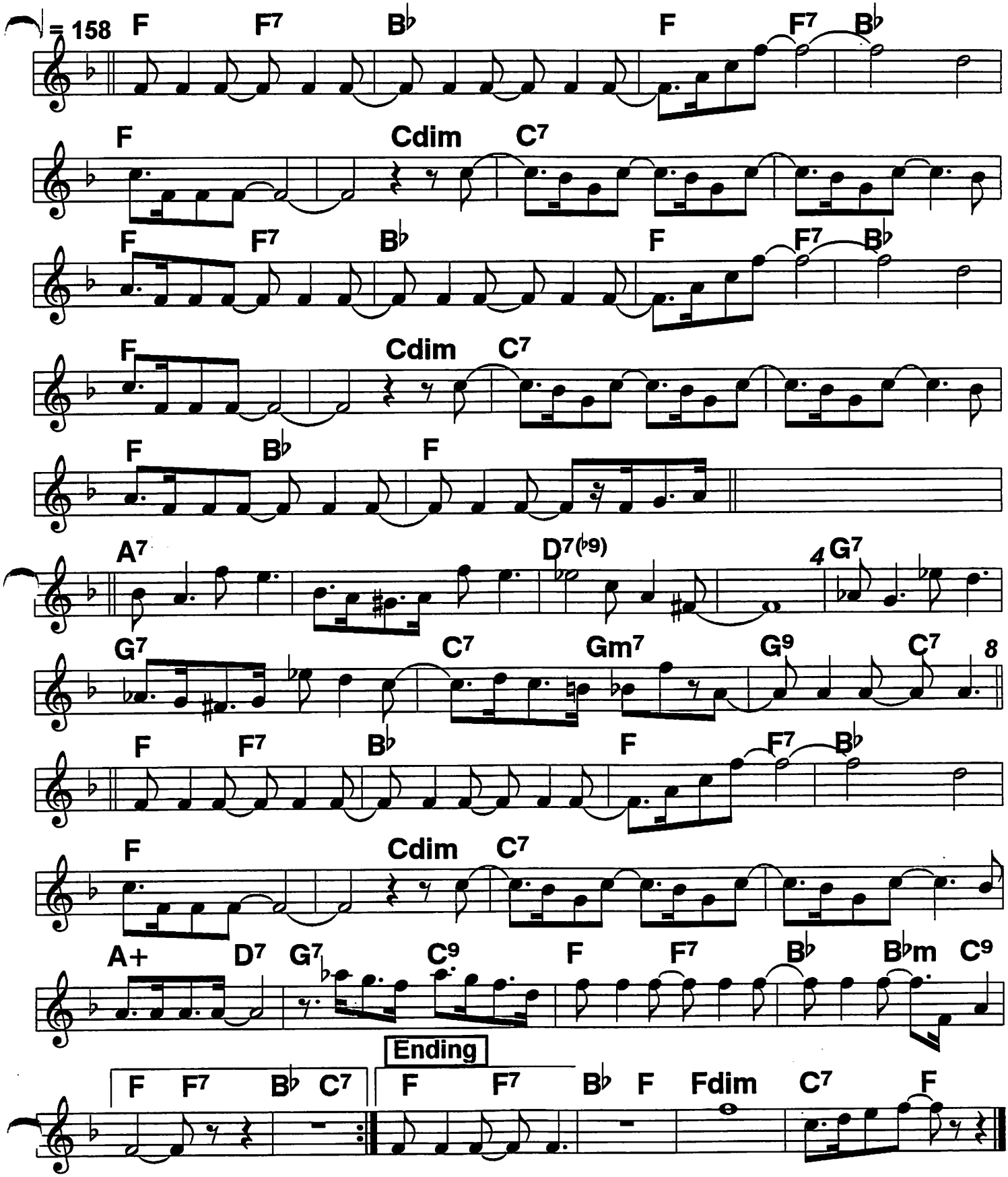
Sent out invitations, to friends and relations, an-
nouncing our wedding day.///
Friends and our relations gave congratulations,
how can you face them? What can you say?/

Let's make up sweetheart,/ we can't stay apart,/
don't let foolish price,/ keep you from my side./
|How can love like ours be end-/ ed/ it's the talk of the town.///|

I've Got A Gal In Kalamazoo (Bb book) 107

4/4 swingy

Glenn Miller hit, 1942

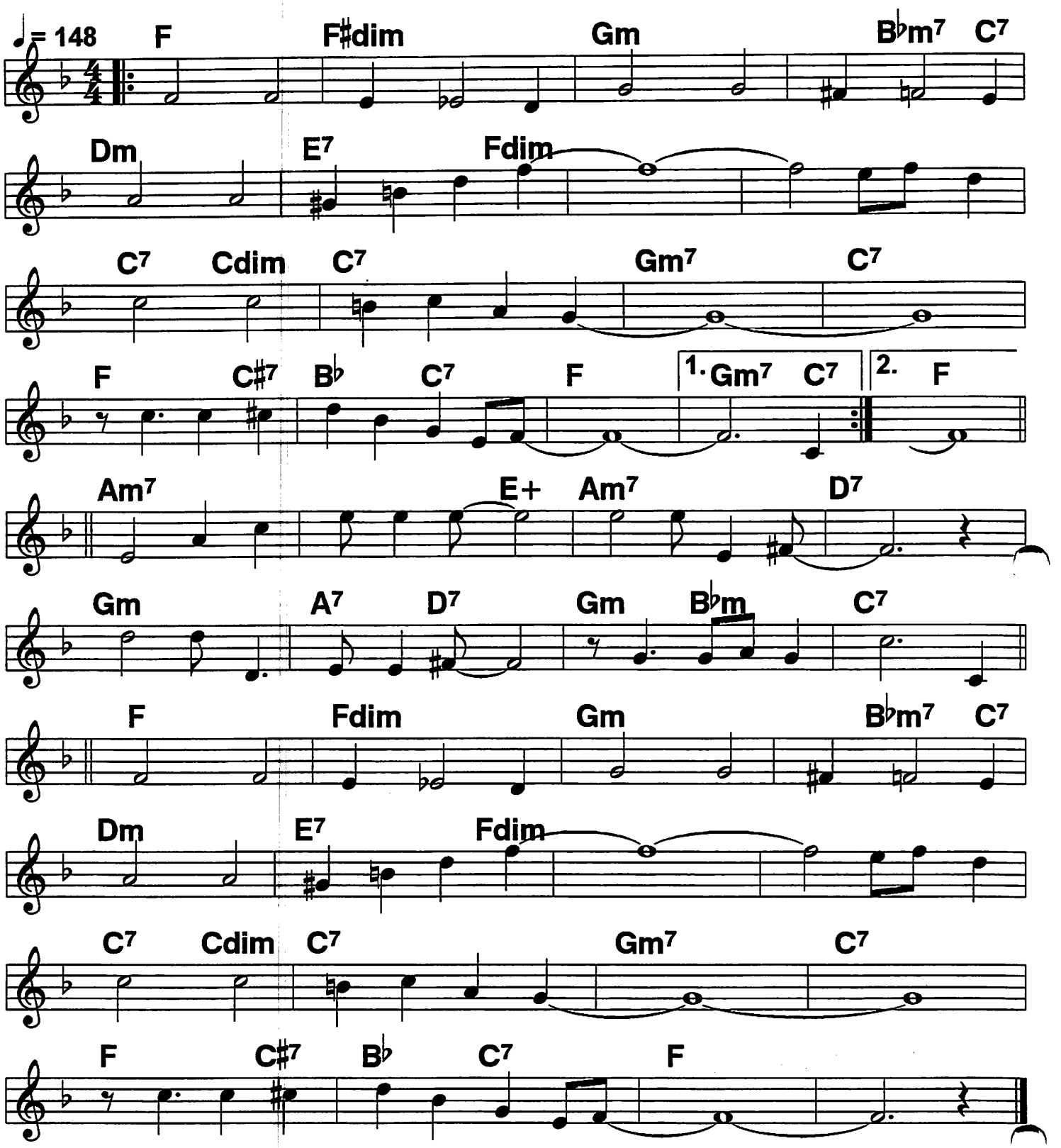


108 I've Got My Love To Keep Me Warm

Bb book

Solid 4/4 swing, light, not hard driving

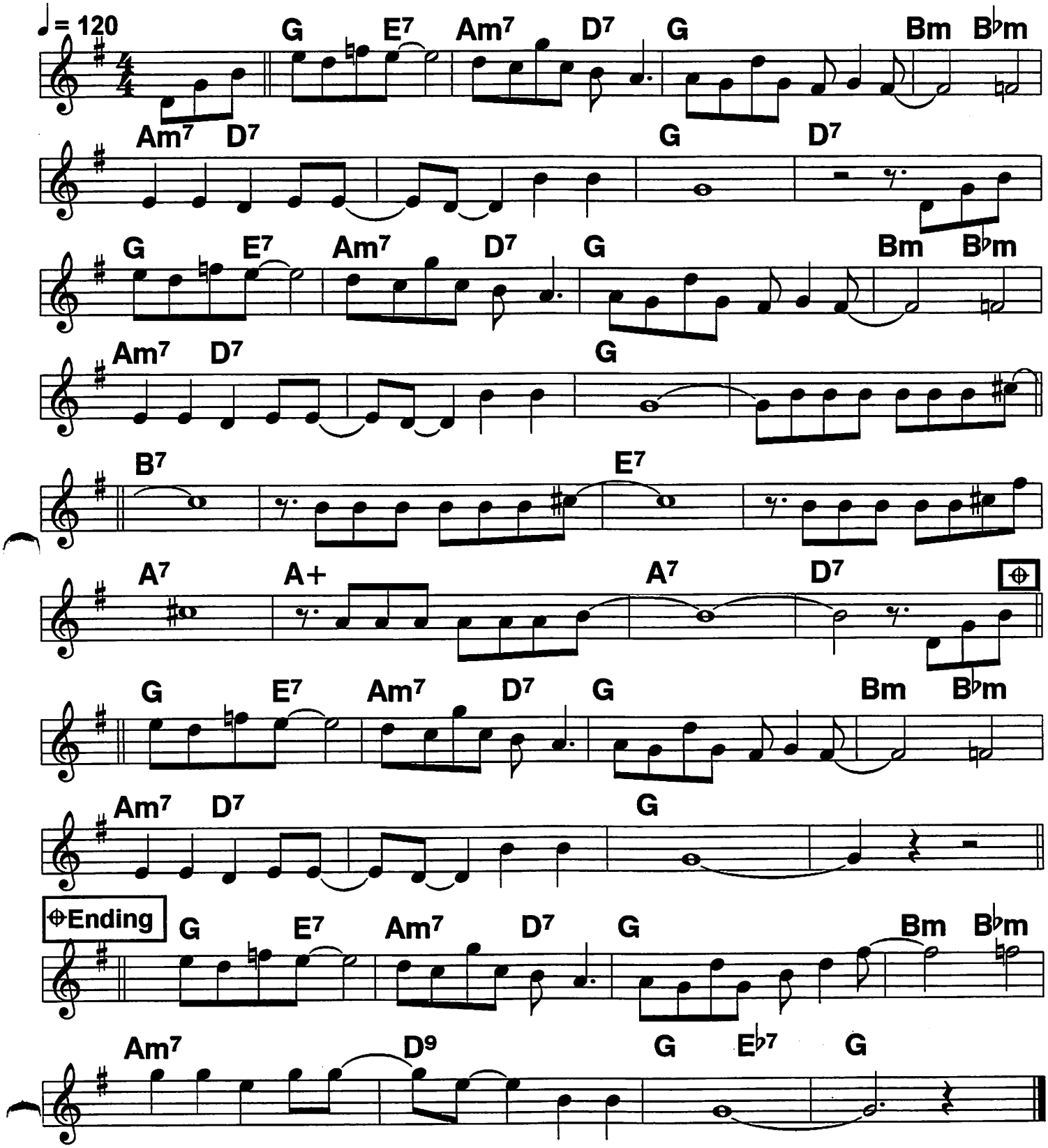
Les Brown classic, c. 1937



I've Got the World On A String (Bb book) 109

Cab Calloway hit; c. Arlen, 1932

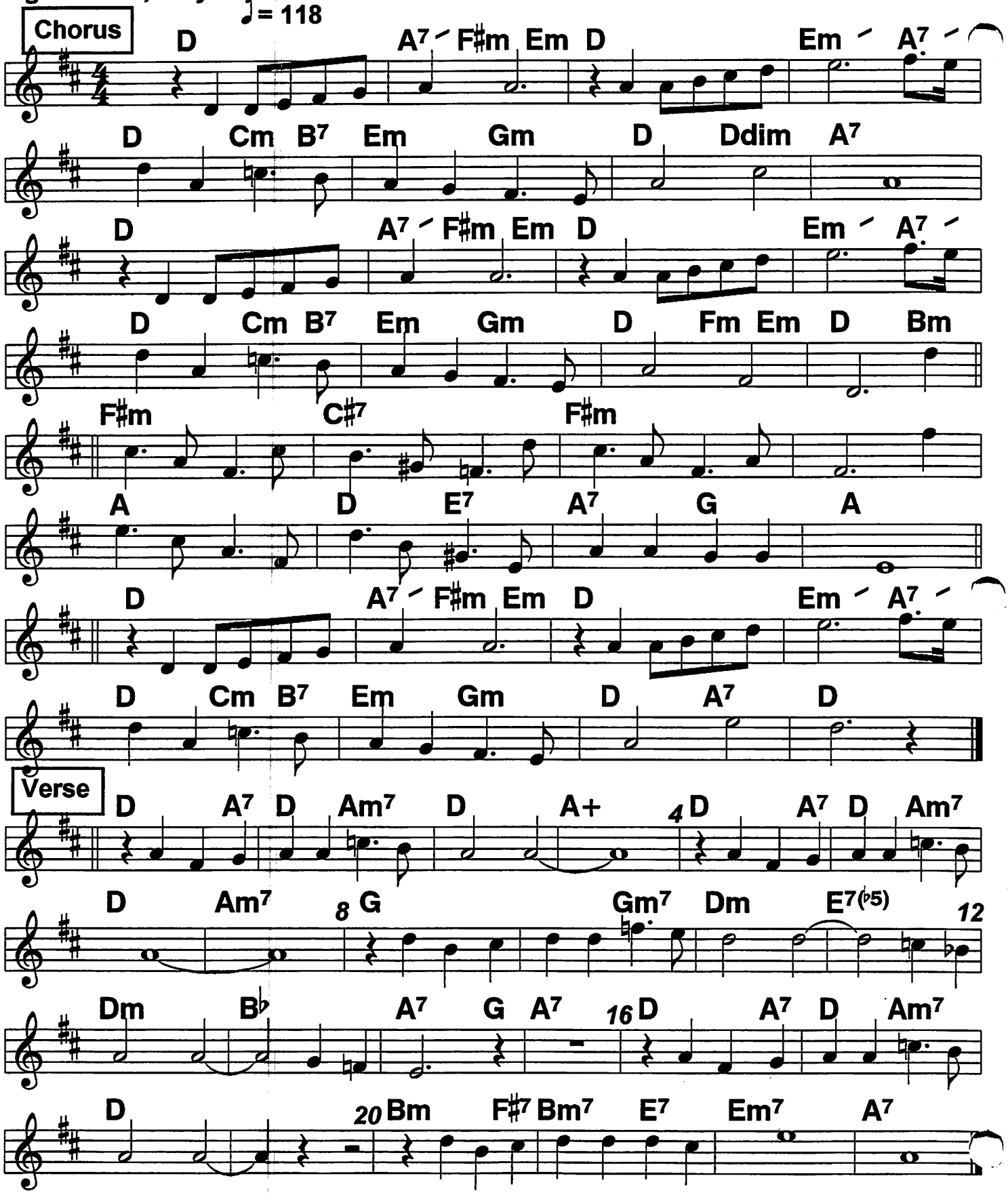
Jazzy Cotton Club style, hard 4/4



110 (Bb book) I've Got To Sing A Torch Song

Light 2-beat, very expressive ♩ = 118

c. Dubin, Warren, 1933

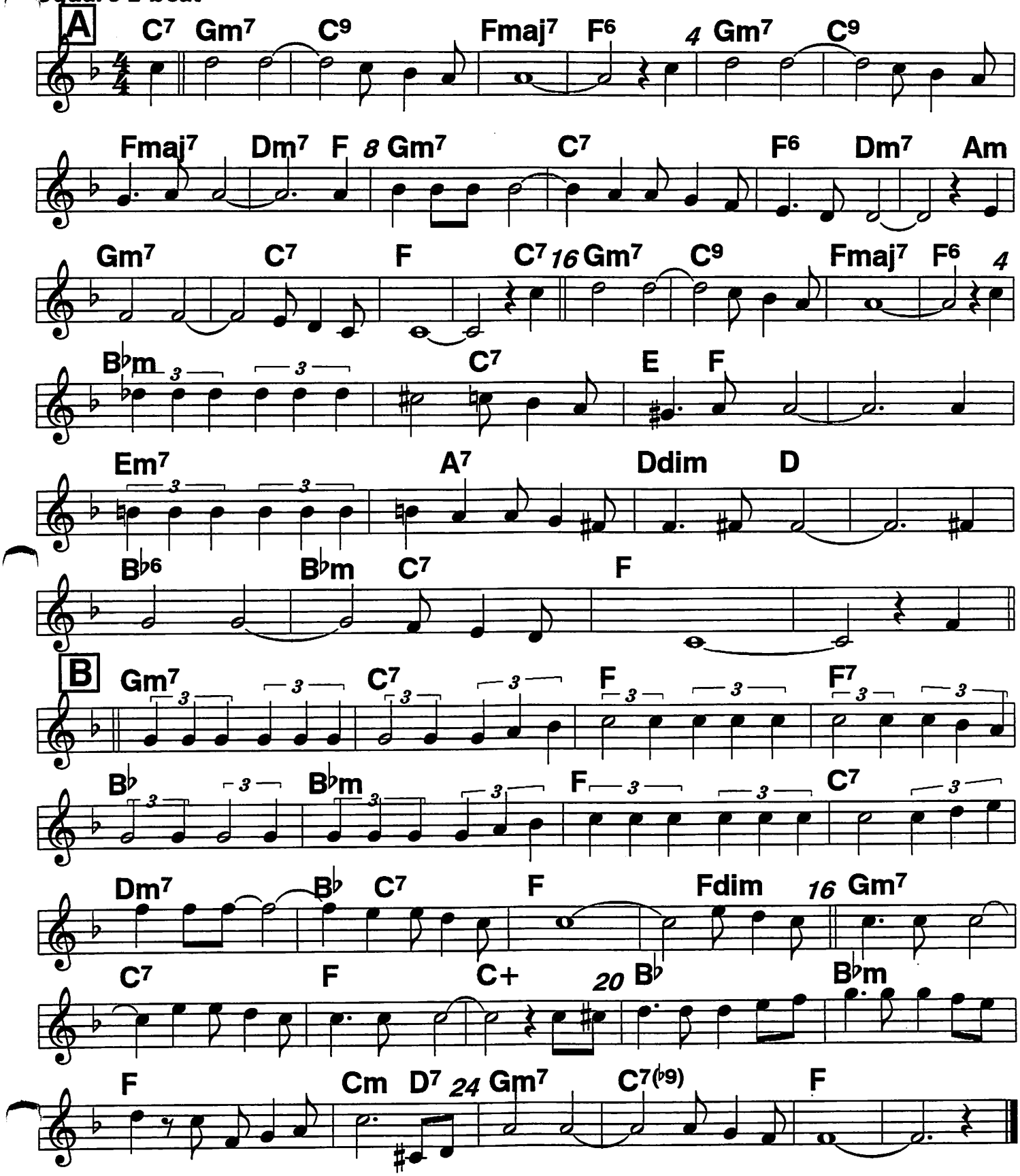


I've Got You Under My Skin (Bb book) 111

♩ = 128

Square 2-beat

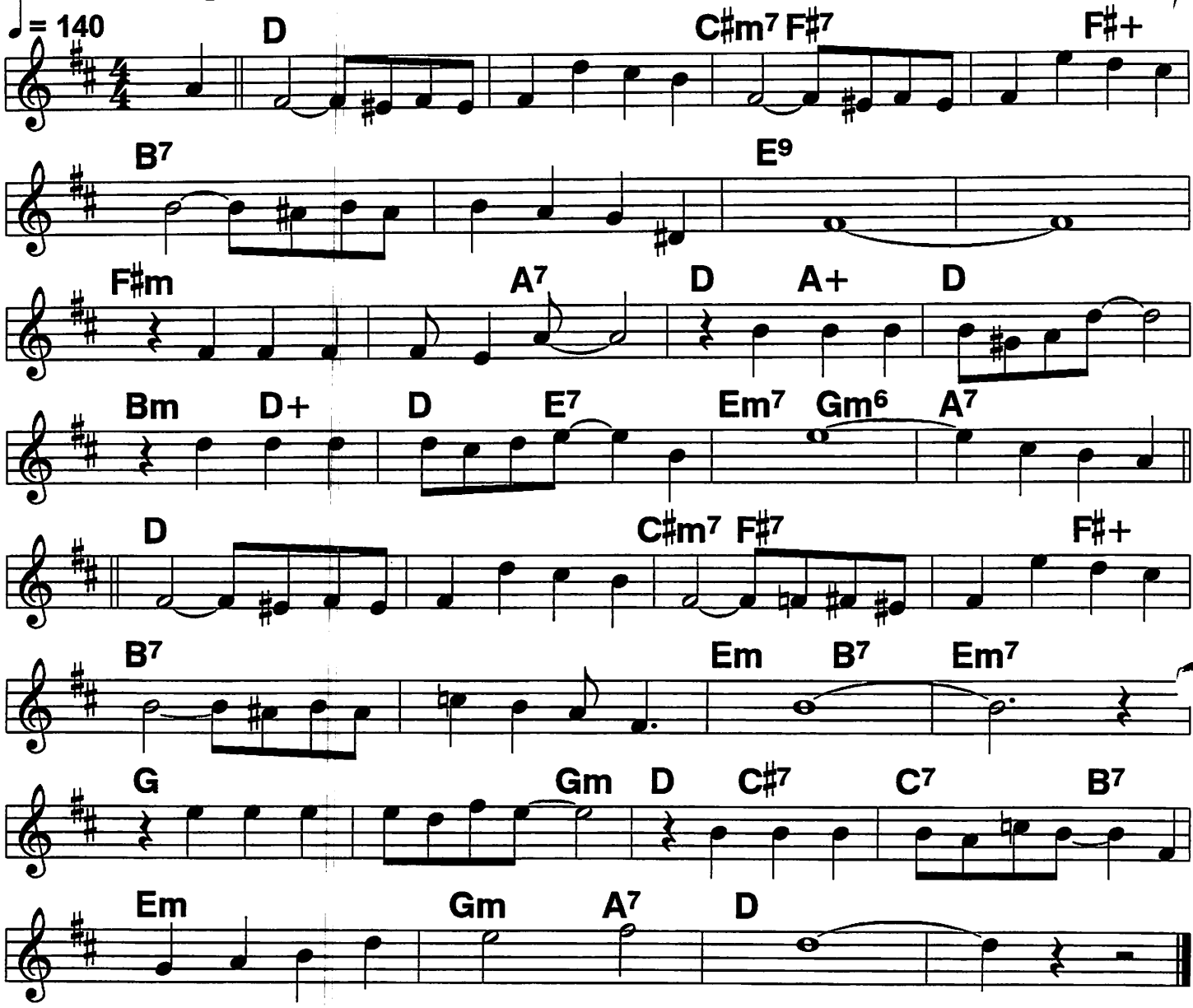
c. Cole Porter, 1936



112 (Bb book) I've Heard That Song Before

Harry James, Helen Forrest hit, 1942

Solid 4/4 swing



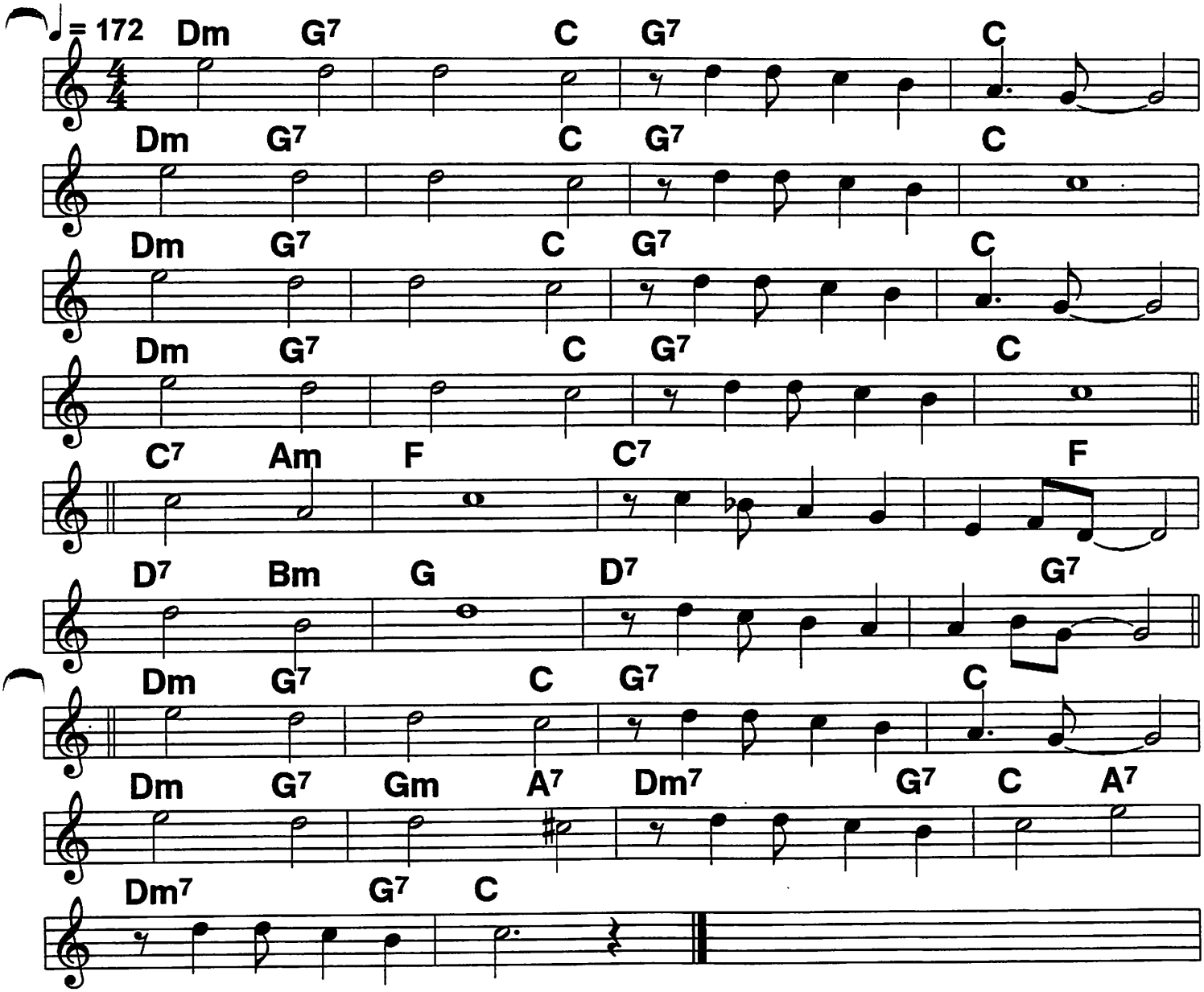
(It) Seems/ to me I've heard that song be-
fore.// Its from an old familiar
Score/ I know it well that melod- y./// ////
|It's funny how a theme/ | becomes a favorite dream./
|A dream that brought you so close to me./// |I know each

Word/ because I've heard that song be-
fore/ the lyric said forever
More/ forever- more's a memo- ry./// ///|
|Please have them play it again,/ |and I'll re- member just when I
Heard that lovely song/ be-/ fore./// ///|

Jeepers Creepers

Sprightly 4/4 or square 2-beat

c. Harry Warren, 1938



Jeep-/ers/ creep-/ers/ Where'd you get those peep-/ers?/
Jeep-/ers/ creep-/ers/ Where'd ya get those eyes?///
Gosh/ all/ git/ up/ how'd they get so lit/ up?/
Gosh/ all/ git/ up/ how'd they get that size?///

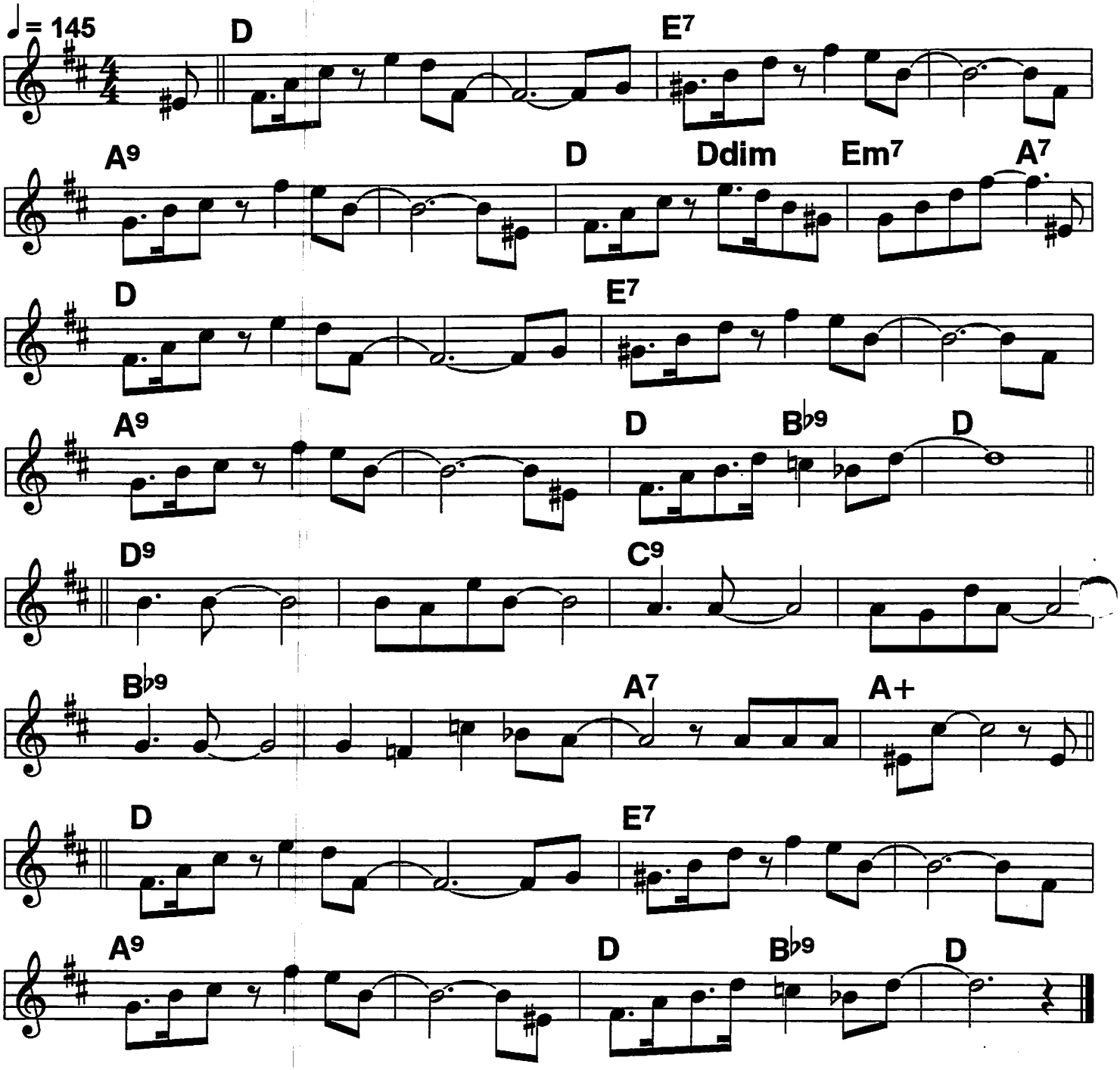
Gol-/ly/ Gee!/// When you turn those heaters on
Woe/ is/ me!/// Got to put my cheaters on./

Jeep-/ers/ creep-/ers/ Where'd ya get those peep-/ers?/
Oh!/ those/ weep-/ers/ how they hypno- tize,///
where'd ya get those eyes?//|

Jersey Bounce

Light 4/4 swing

Benny Goodman hit, 194?



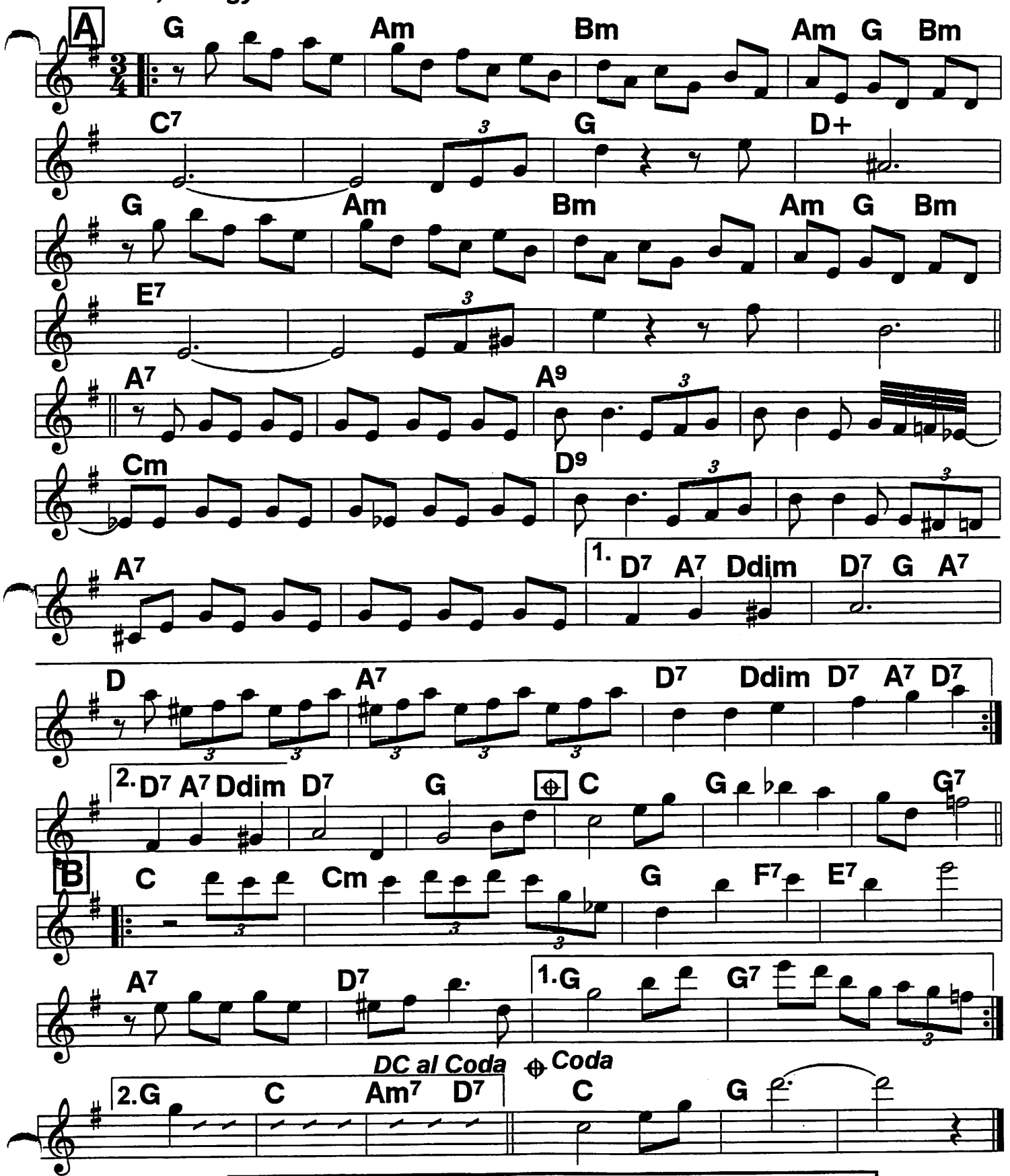
Jitterbug Waltz

Bb book 115

Fats Waller, 1942

♩ = 120

Jazz waltz, swingy

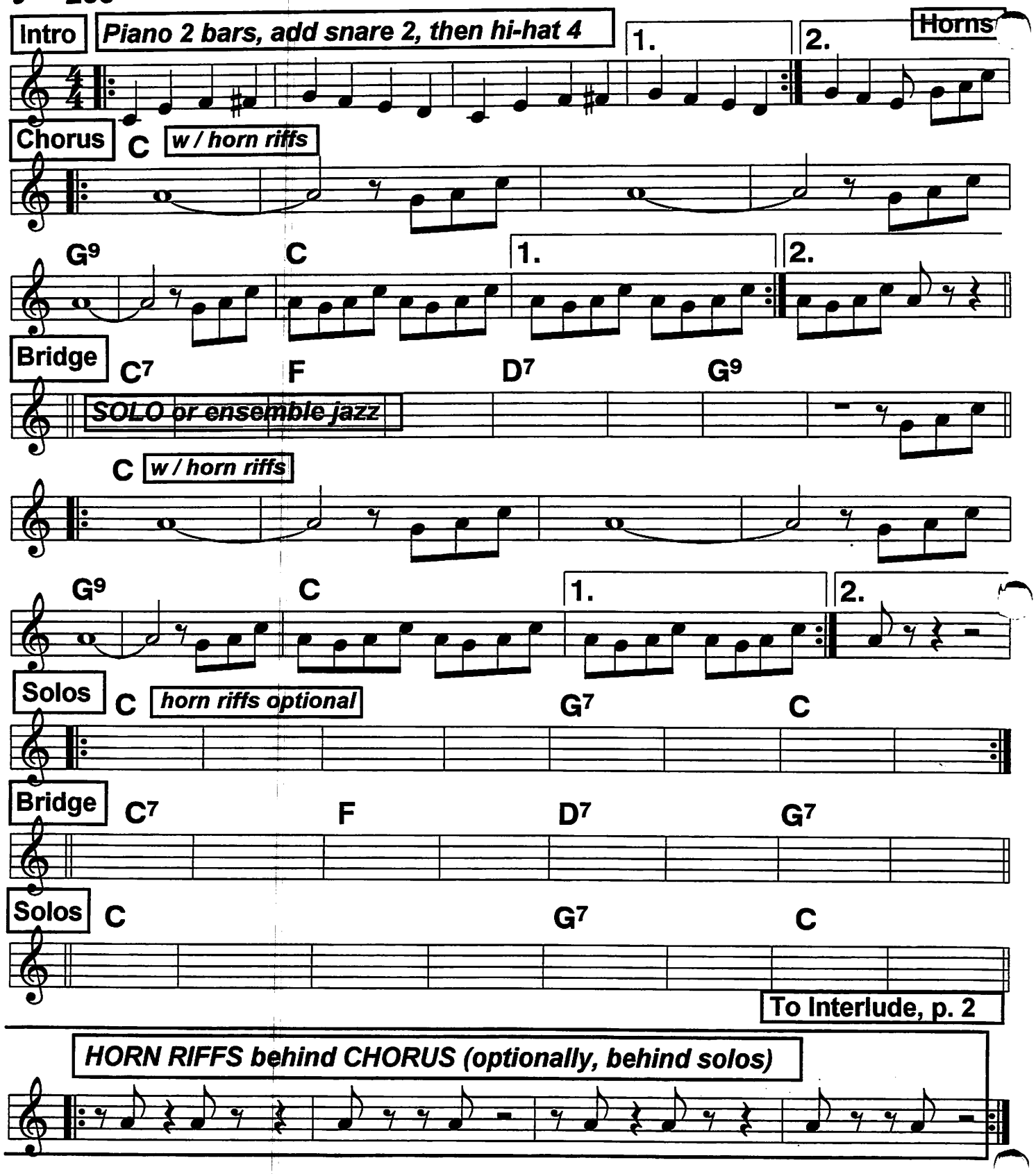


ROUTINE: A (with repeat), B, A (w/repeat) to CODA

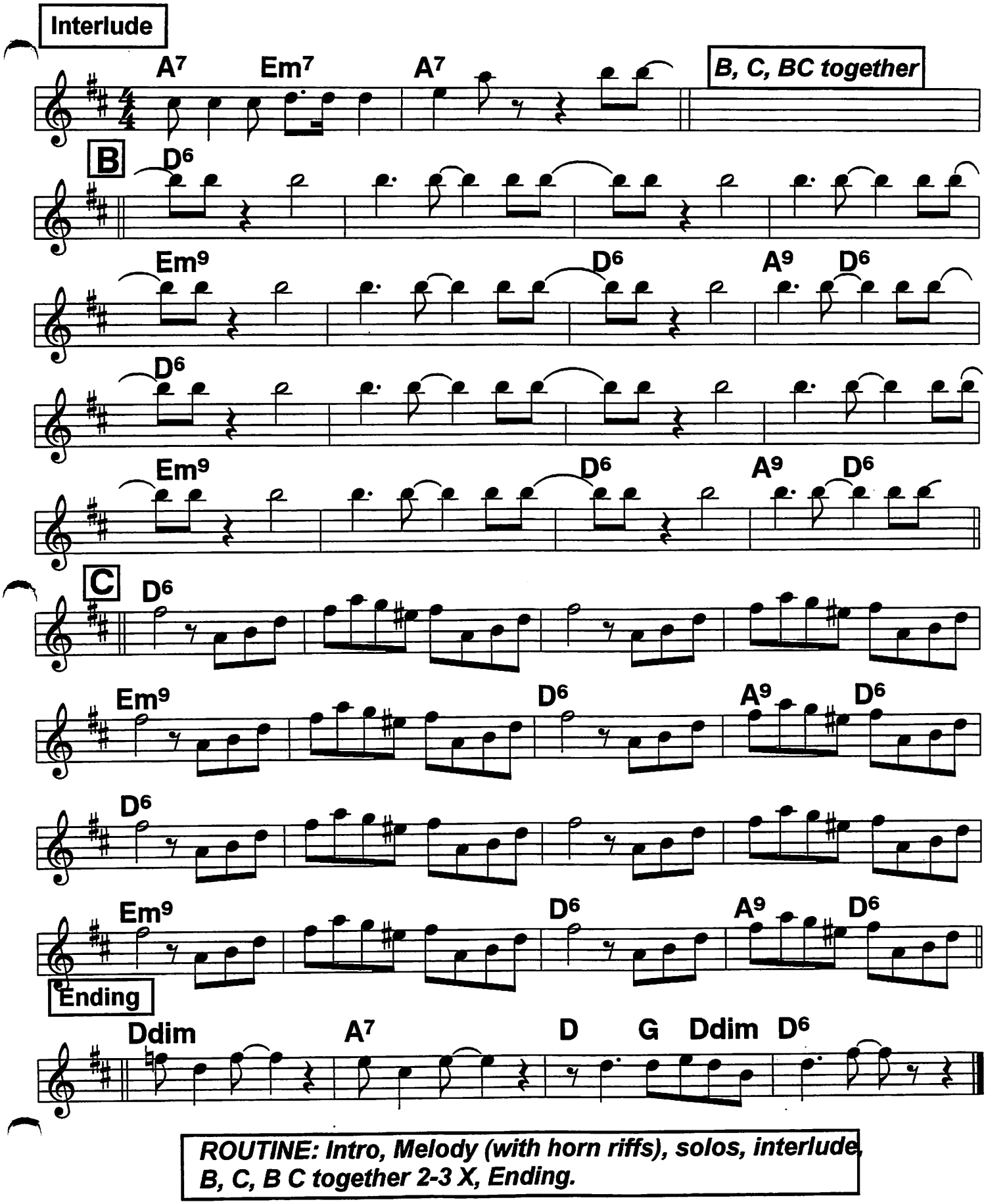
116 (Bb book) Jumpin' At the Woodside (1)

Count Basie, 1938

♩ = 200



Jumpin' At the Woodside (2) Bb book 116



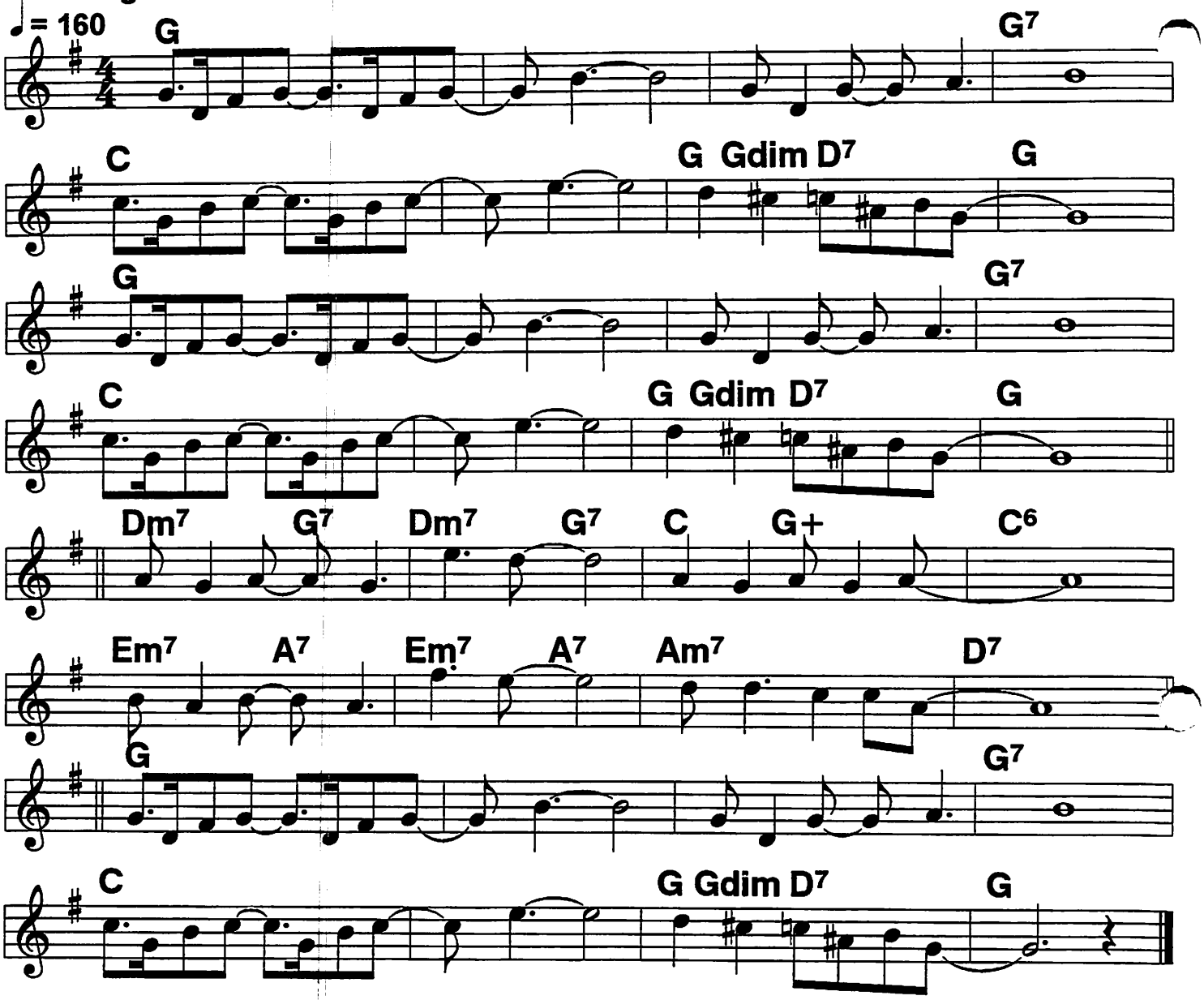
ROUTINE: Intro, Melody (with horn riffs), solos, interlude, B, C, B C together 2-3 X, Ending.

117 (Bb book) Juke Box Saturday Night

Glenn Miller Hit, 1942

4/4 swing

♩ = 160



Moppin' up soda pop rickies/// to our heart's de- light///
Dancin' to swingeroo quick- ies/// juke box Saturday night.///
Goodman and Kyser and Miller// help to make things bright,///
Mixin' hot licks with vanil- la,/// juke box Saturday night.///

They put nothin' past/ us,/ me and honey lamb.///
Making one coke last us// 'til it's time to scram.///

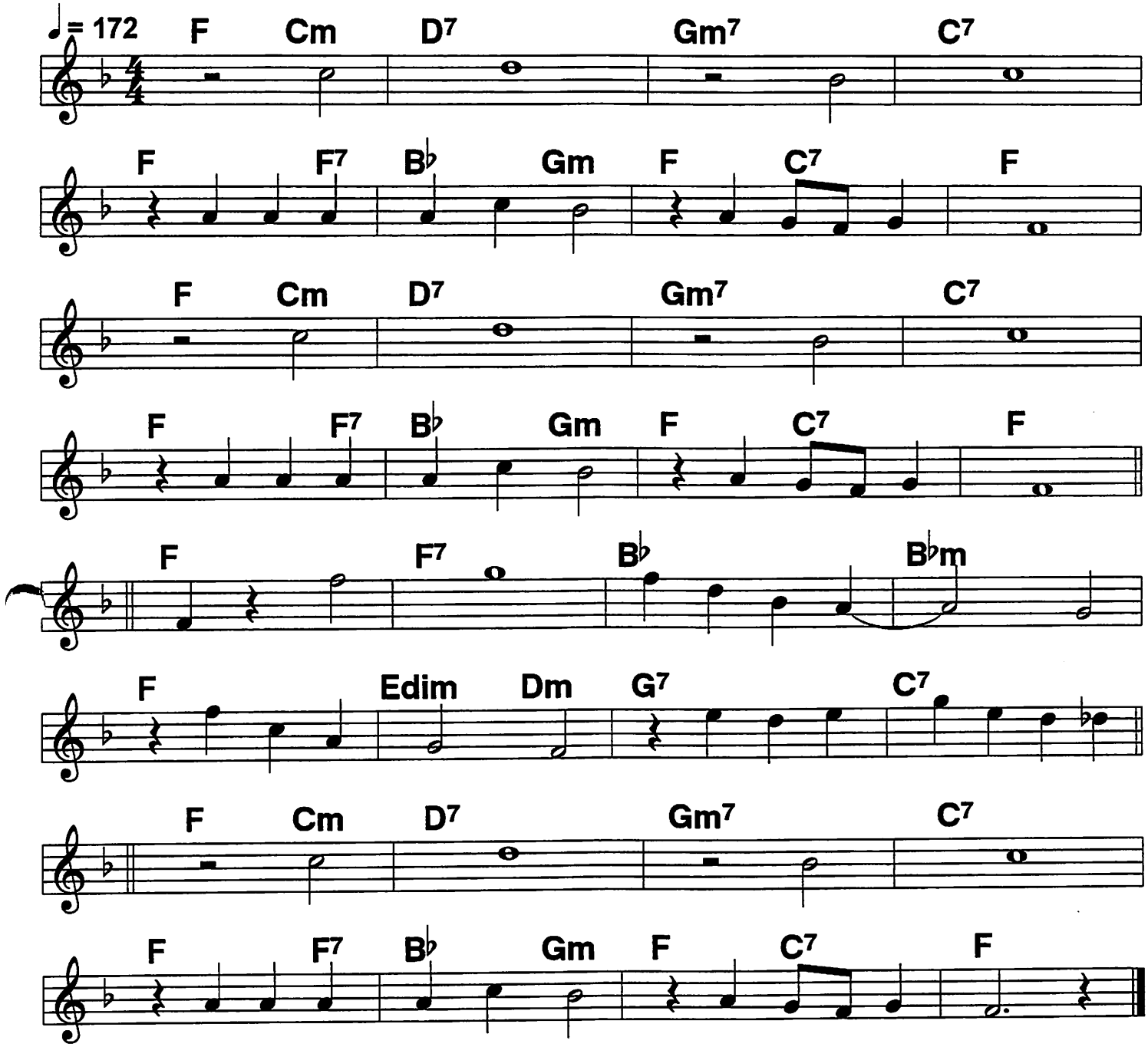
Money, we really don't need that,// we make out all right,///
Lettin' the other guy feed that// Juke Box Saturday night.///

Just You, Just Me

Bb book

Light 4/4 swing or 2-beat

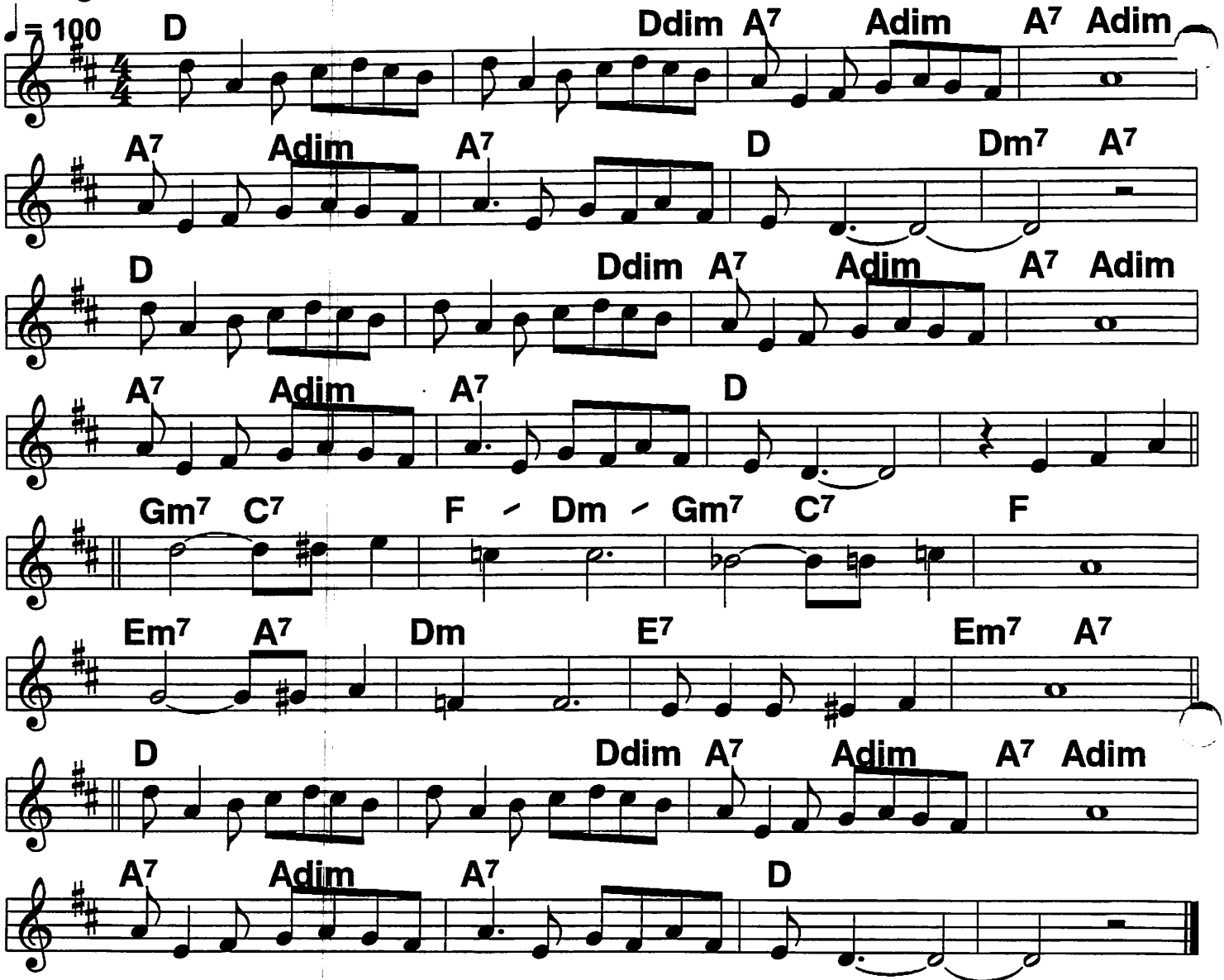
c. 1929



119 (Bb book) Kiss To Build A Dream On

Louis Armstrong hit; c. 1935

Lilting 4/4



Give me a kiss to build a dream on, and my imagin-
ation will thrive upon that kiss.///
Sweetheart, I ask no more than this, a kiss to build a dream on.// //||
Give me a kiss before you leave me, and my imagin-
ation will feed my hungry heart.///
Leave me one thing before we part a kiss to build a dream on,// //||

When/ I'm a- lone with// my fancies I'll be with you///
Weaving ro- mances,// makin' believe they're true.///

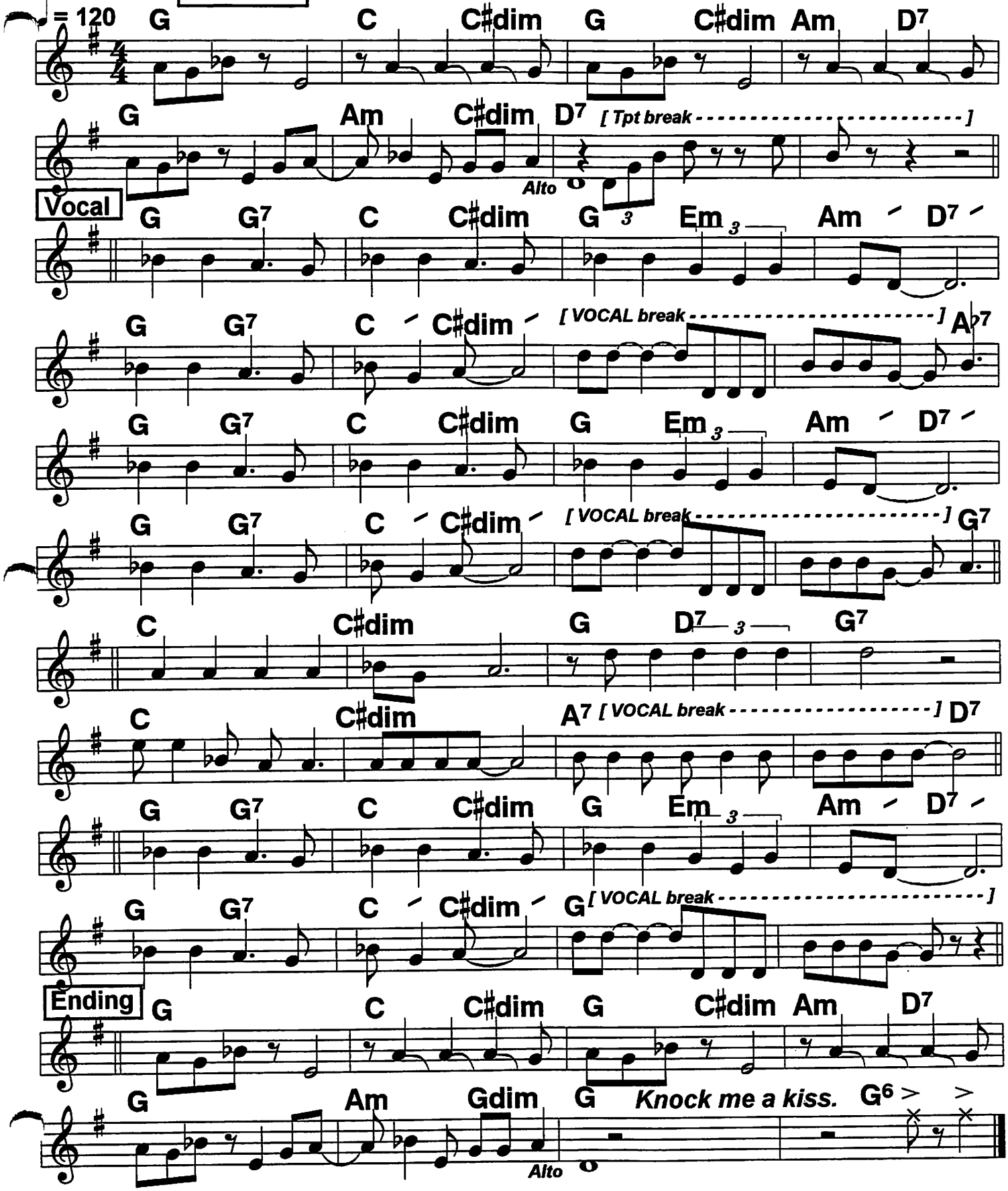
Give me your lips for just a moment and my imagin-
ation will make that moment live.///
Give me what you alone can give/ a kiss to build a dream on.// //||

Knock Me A Kiss

Bb book 120

Louis Jordan, 1942

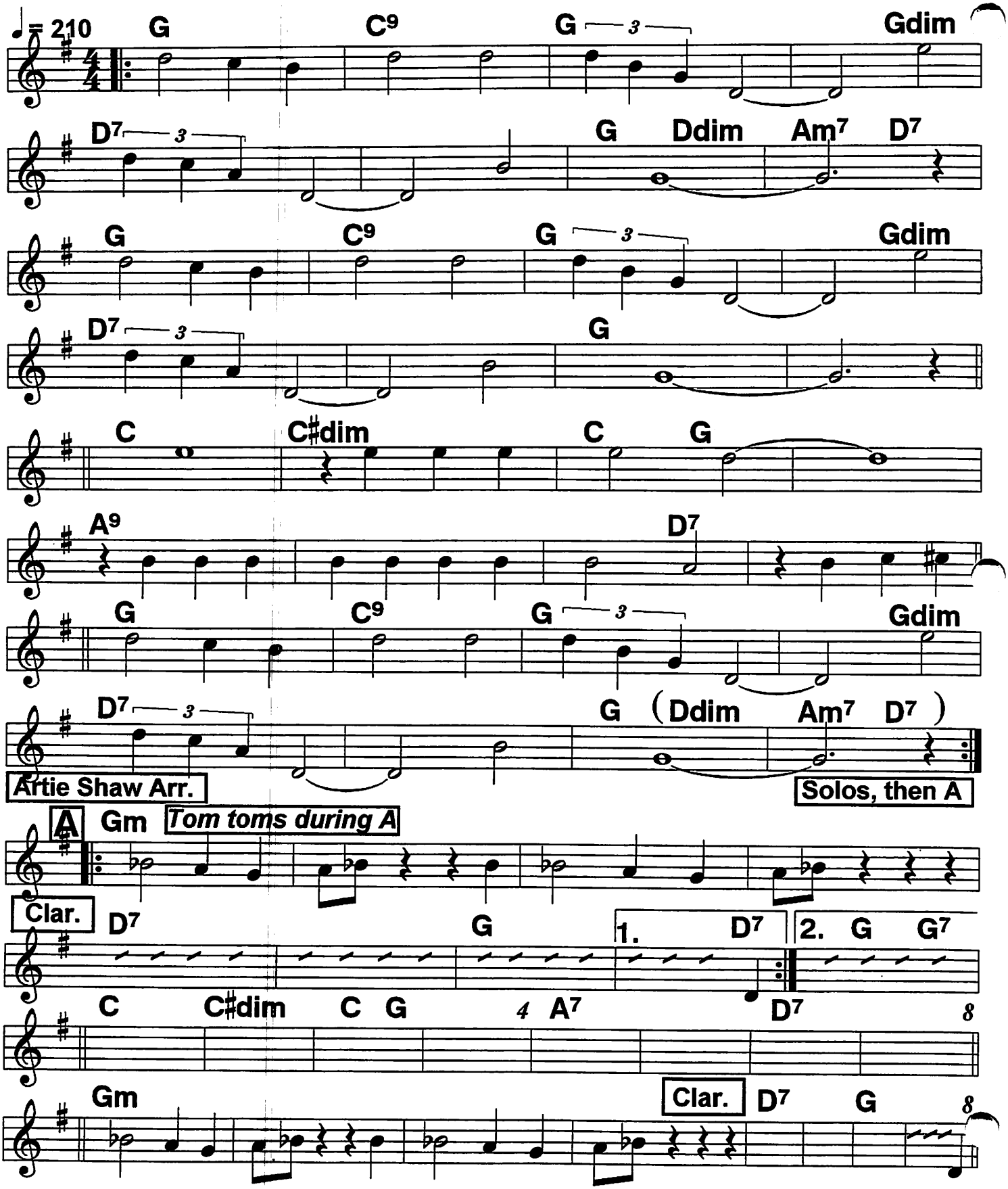
4/4 groovy ♩ = 120 **Alto Intro**



Lady Be Good, Oh (1)

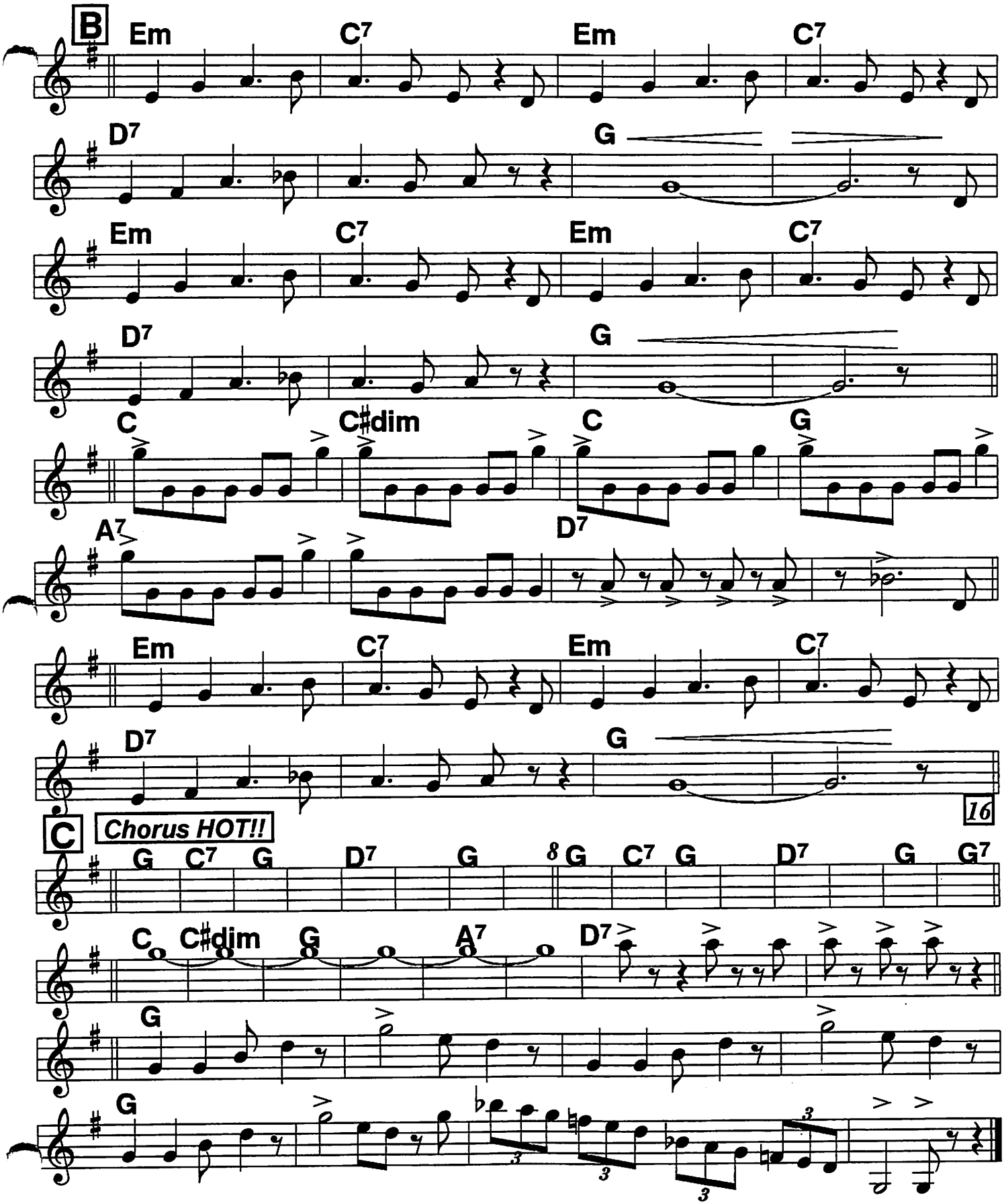
Artie Shaw; c. Gershwin, 1924

Solid 4/4 swing



Lady Be Good (2)

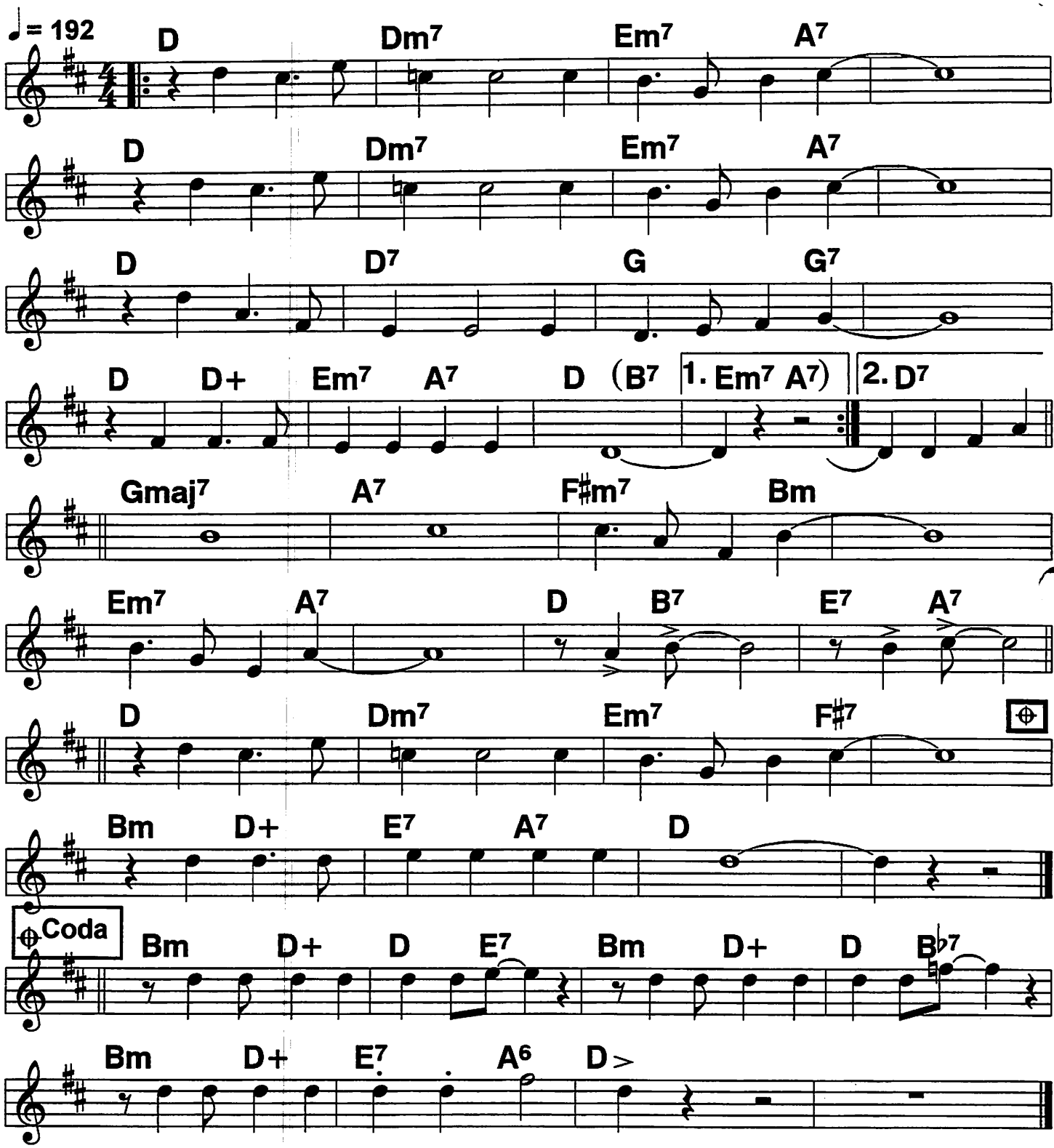
Bb book



Lady Is A Tramp

c. Rodgers, 1937

Driving 4/4 swing

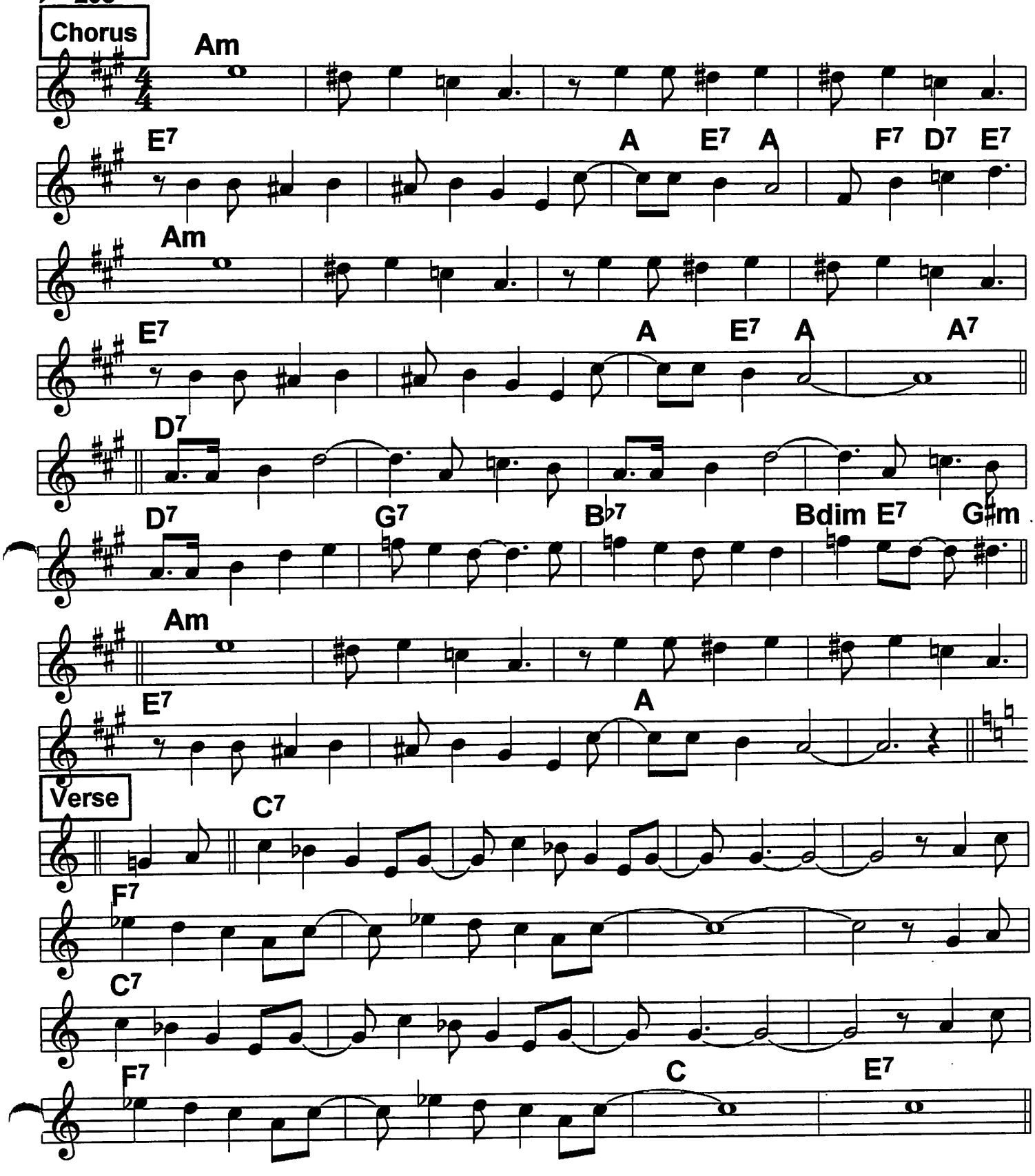


Let Yourself Go

2-beat syncopated; fast, almost 4/4

♩ = 208

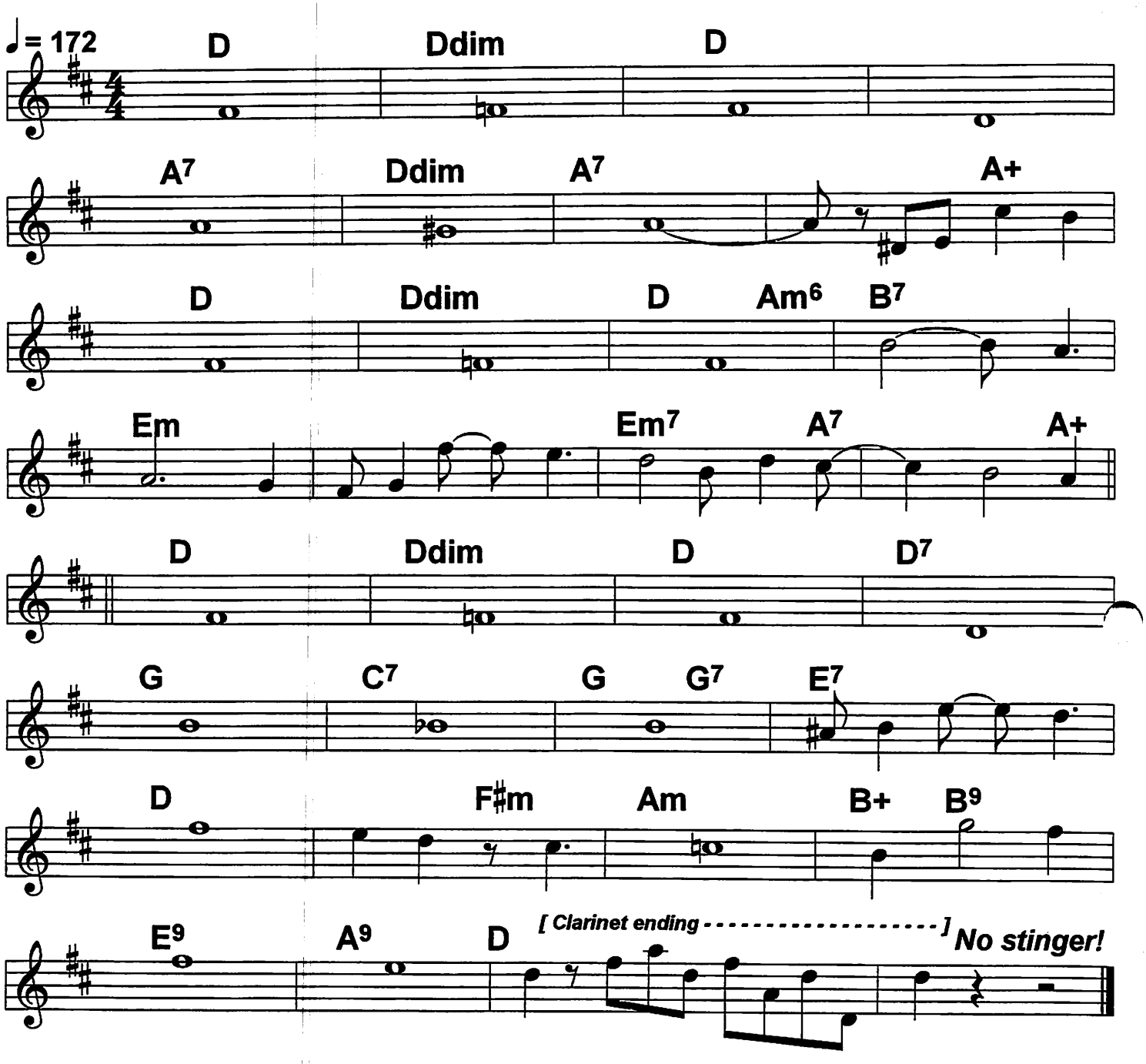
Fred Astaire hit; c. Berlin, 1935



Let's Dance

Light, square 4/4

Goodman's theme, 1935

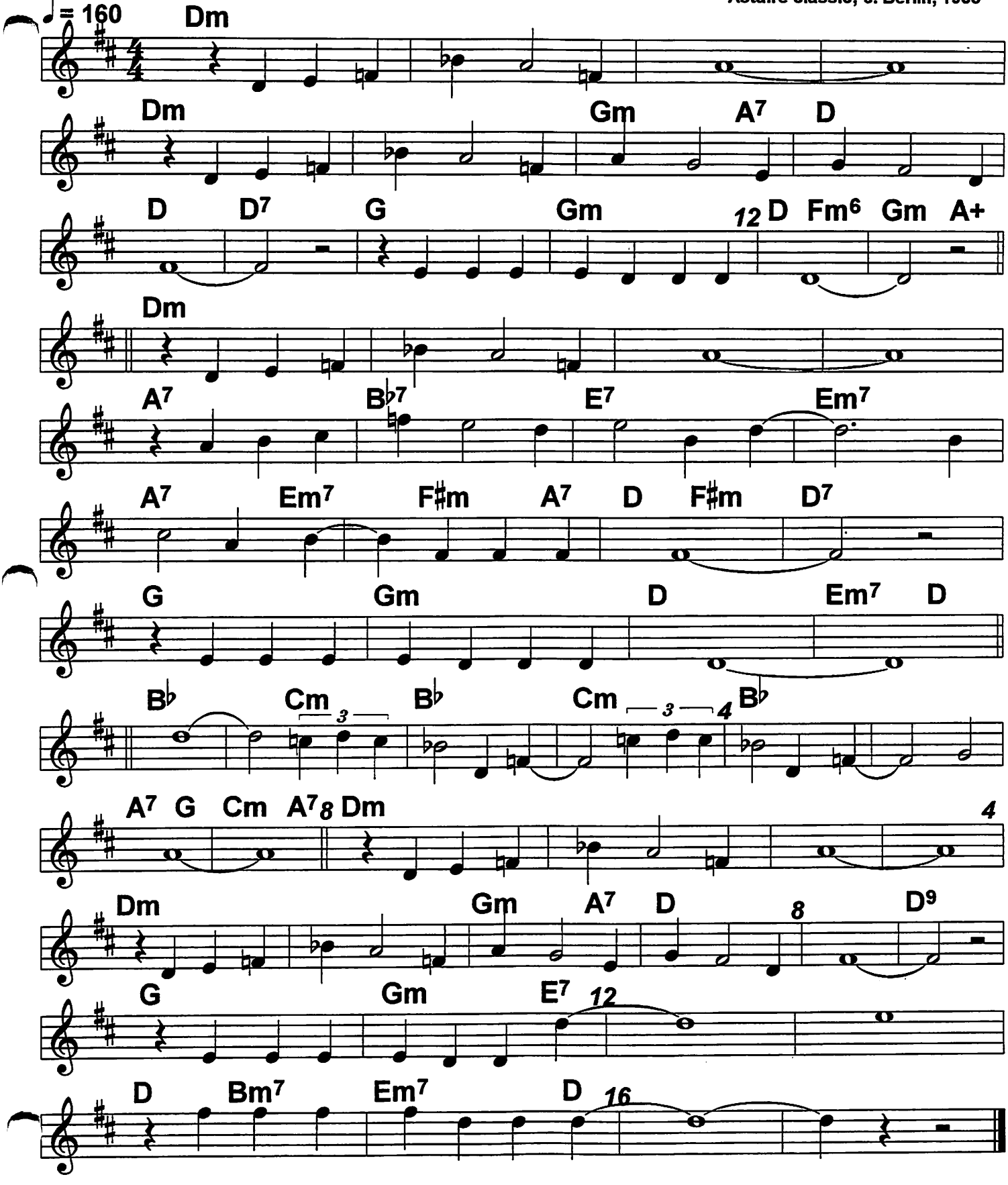


Let's Face the Music And Dance (Bb book) 125

Square 2-beat

♩ = 160

Astaire classic; c. Berlin, 1935

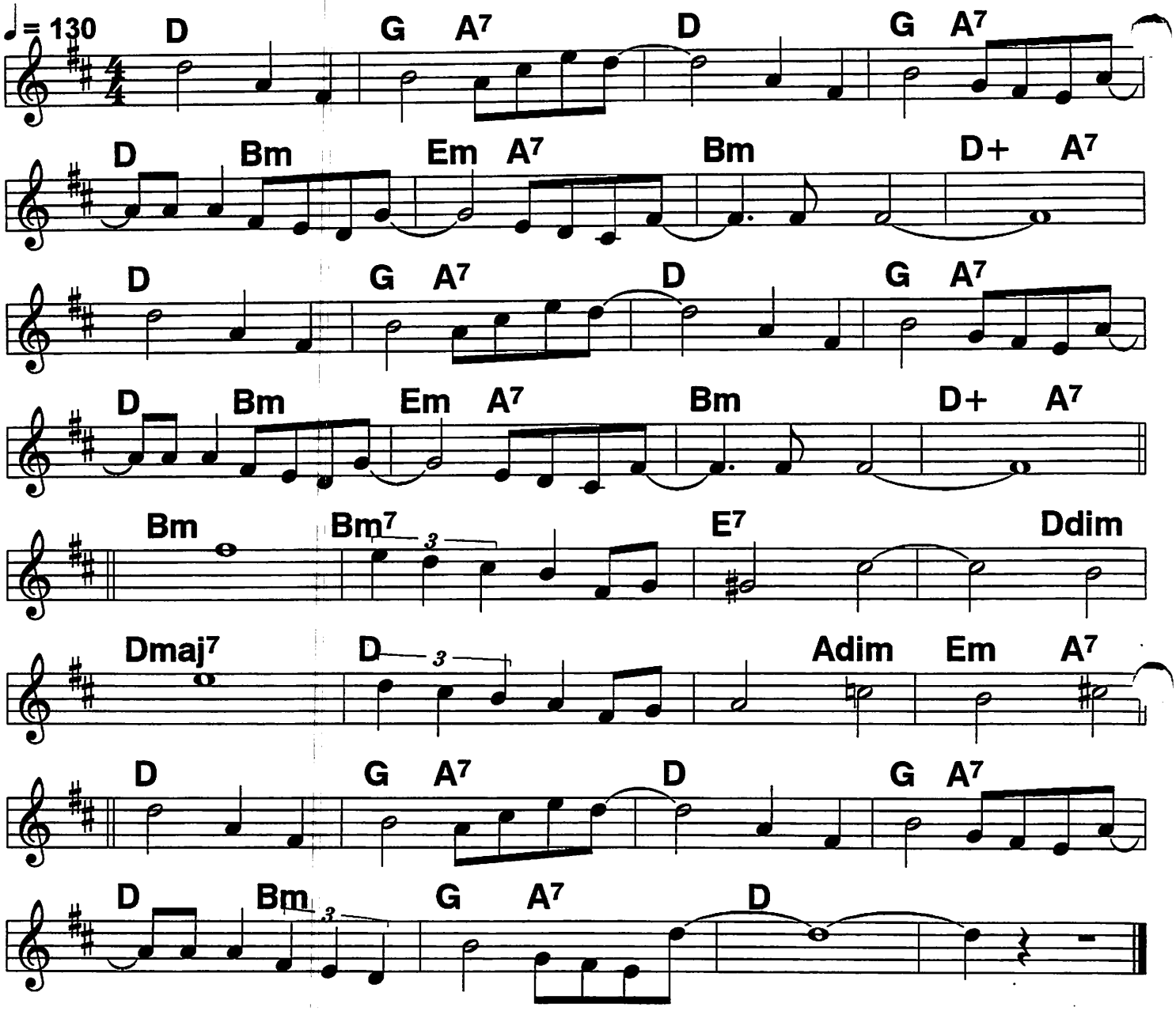


Bb book

Let's Fall In Love

Light 2-beat or 4/4

c. Kern, 1933



Let's/ fall in love,/ why shouldn't we/ fall in love?/ Our hearts are
Made of it, let's take a chance,/ why be a- fraid of it?/ ////
Let's/ close our eyes,/ and make our own/ para- dise./ Little we
Know of it, still we can try/ to make a go of it./ ////

We/// might have been meant for each oth-/er./ //To/
Be/// or not to be. Let our hearts/ dis-/ cov-/er./

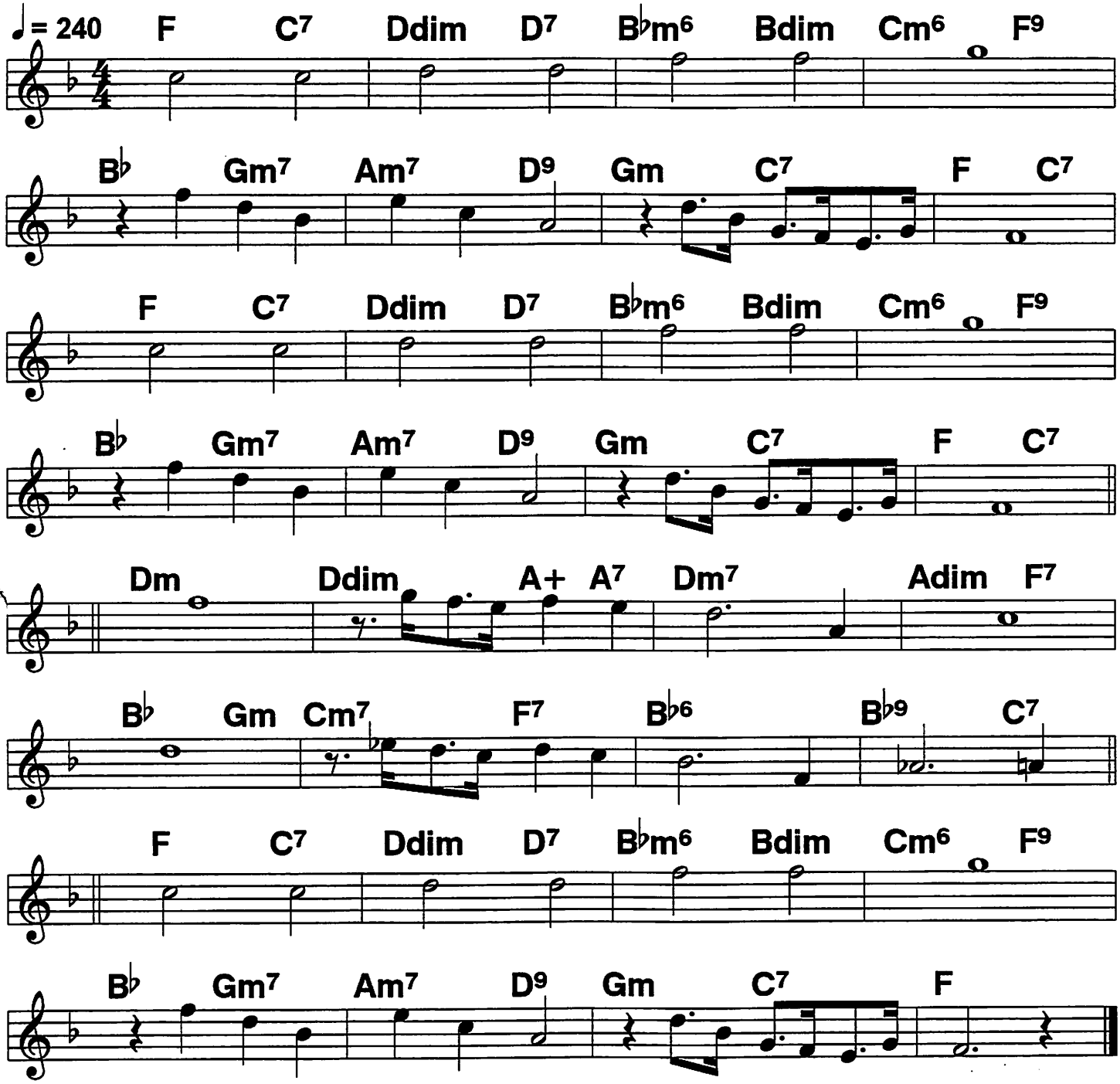
Let's/ fall in love,/ why shouldn't we/ fall in love?/ now is the
Time for it while we are young,/ Let's fall in love./// ///|

Liza

Bb book

Teddy Wilson, Goodman, 1937; c. Gershwin, 1929

4/4 or 2-beat

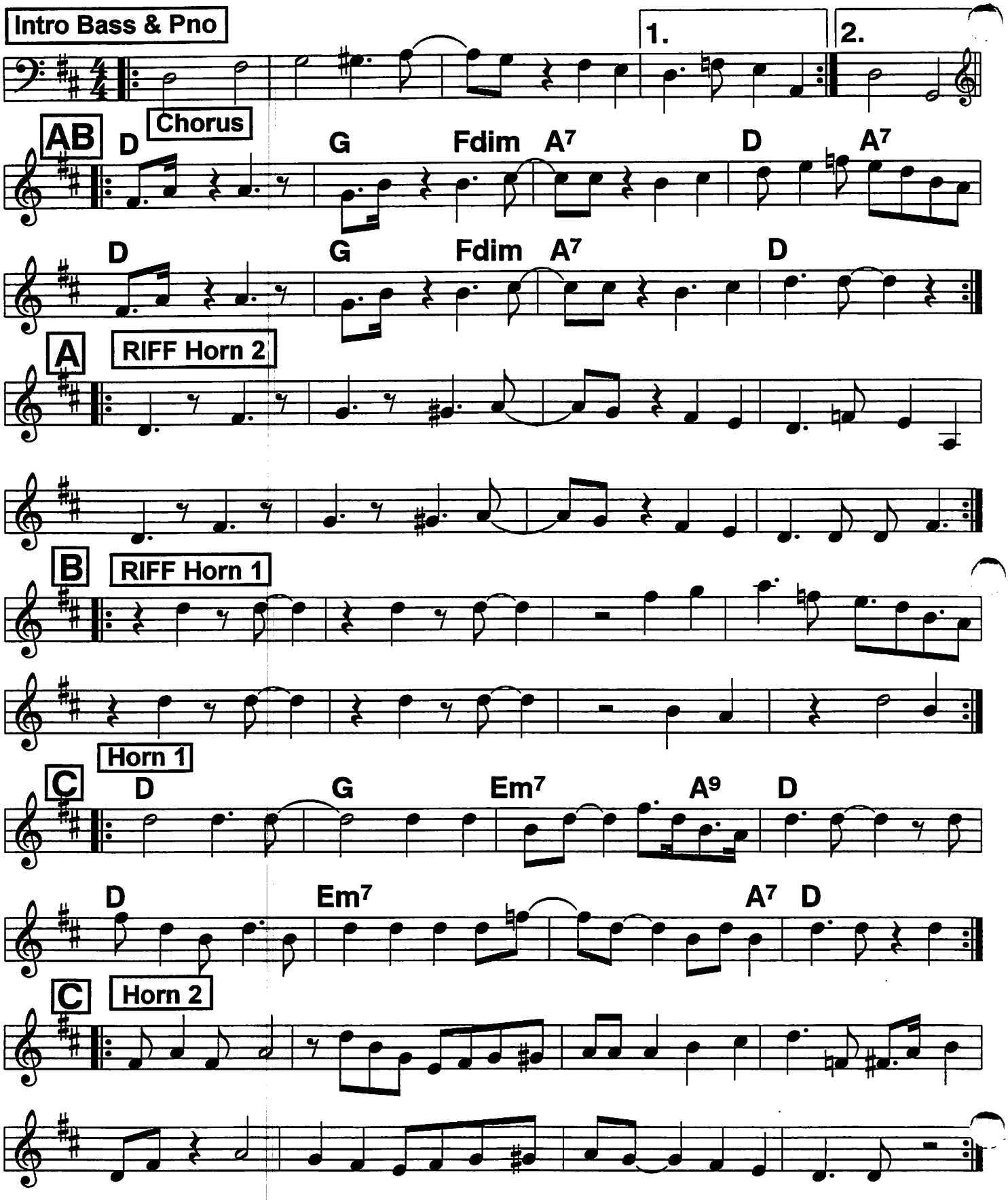


Bb book

Little Brown Jug (1)

♩= 184

Glenn Miller hit, 1939



Little Brown Jug (2)

Bb book

D Interlude (Horns only 1st line)

C9 B♭9 Fm A9 E♭7(♭5) D

Solo pick-up

E Solos 1-2 X

D G Em7 A7 D D G Em7 A7 D

F Dogfight

D Ddim C♯dim D D Ddim C♯dim D

D Ddim C♯dim D *[DRUM BREAK (snare) ----------]*

G

D G Fdim A7 D

D G Fdim A7 D

H D *HIT IT!! Play each 2 bars more softly*

Em7

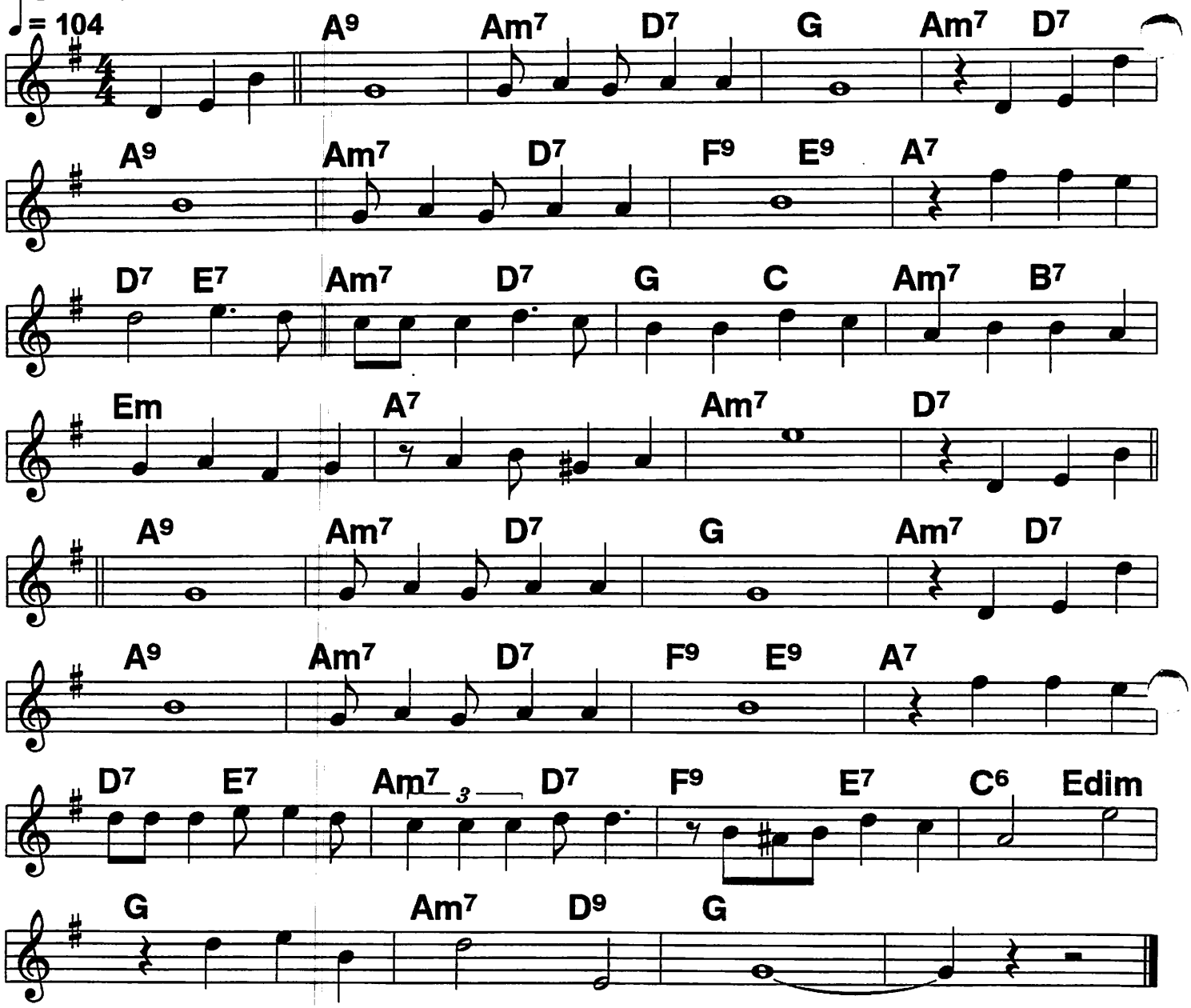
A7

D

129 (Bb book) Love Is Here To Stay

Light, square 4/4

c. Gershwin, 1938



(It's very) Clear/// our love is here to stay./// Not for a
Year,/// but ever and a day./// /The radi-
O/ and the telephone and the movies that we know may be just
Passing fancies, and in time may go./// /But oh my

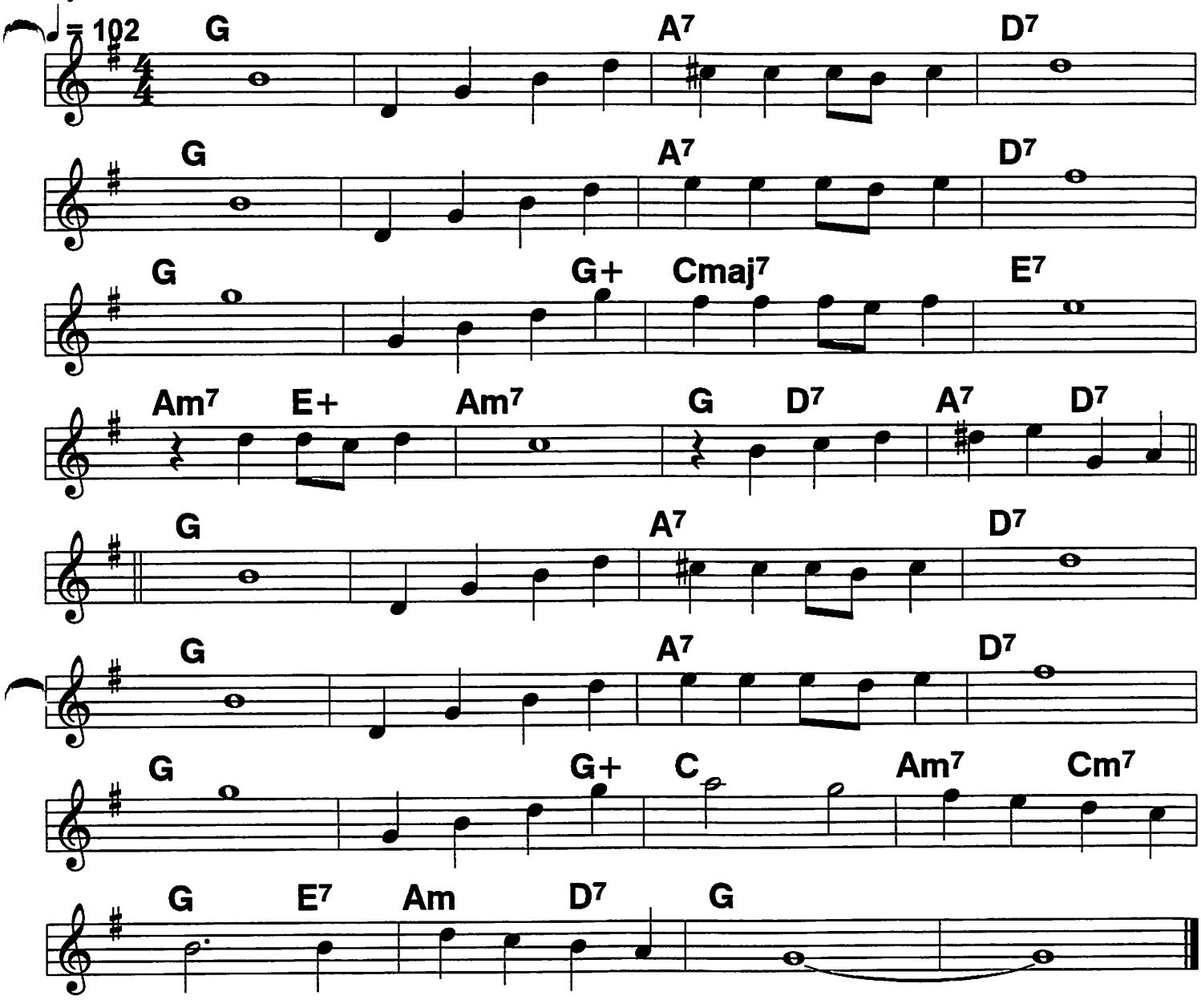
Dear/// our love is here to stay./// /Together
we're/// going a long long way./// /In time the
Rockies my crumble, Gib- raltar may tumble,
they're only made of clay,/ but/
Our/ love is here/ to/ stay./// /|||

Love Walked In

Bb book 130

Square 2-beat

c. Gershwin, 1938



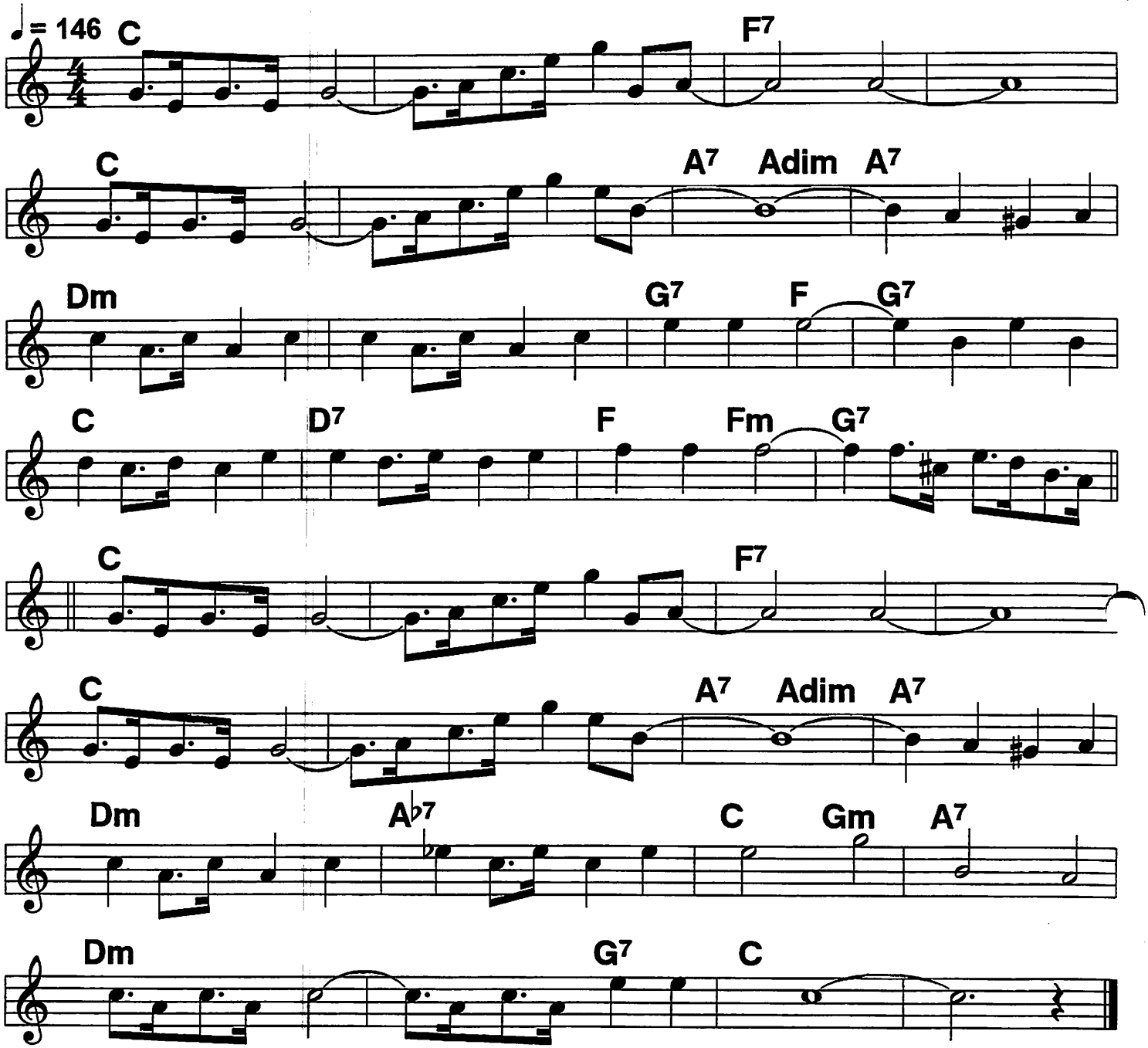
Love/// walked right in and drove the shadows a- way.///
Love/// walked right in and brought my sunniest day.///
One/// magic moment and my heart seemed to know///
| That love said "Hel- lo,"/// |thought not a word was spoken.

One/// look and I for- got the gloom of the past.///
One/// look an I had found my future at last.///
One/// look and I had found/ a/ world completely
New// when love walked in with you./// /|||

Lovely Liza Lee

Cheerful 2-beat or 4/4

c. P. Denniker, 1935

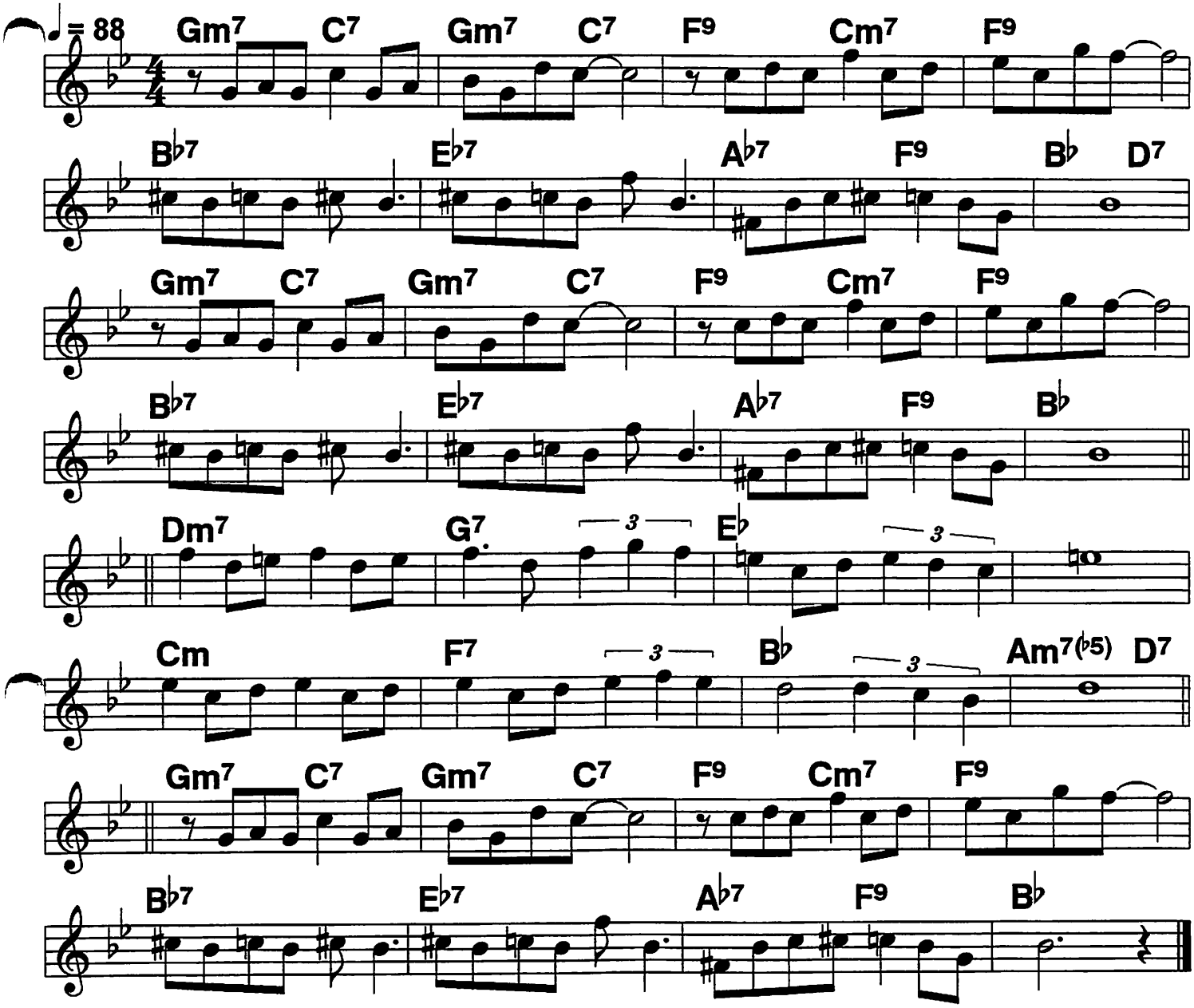


Lover Man

Bb book 132

4/4, very expressive, plaintive

Billie Holiday, 1945



I don't know why but I'm feeling so sad/ I long to try something I've never had,/
Never had no kissin', oh what I've been missin', lover man, oh where can you be.///
The night is cold andd I'm so all alone/ I'd give my soul just to call you my own/
Got a moon above me, but no one to love me, lover man, oh where can you be.///

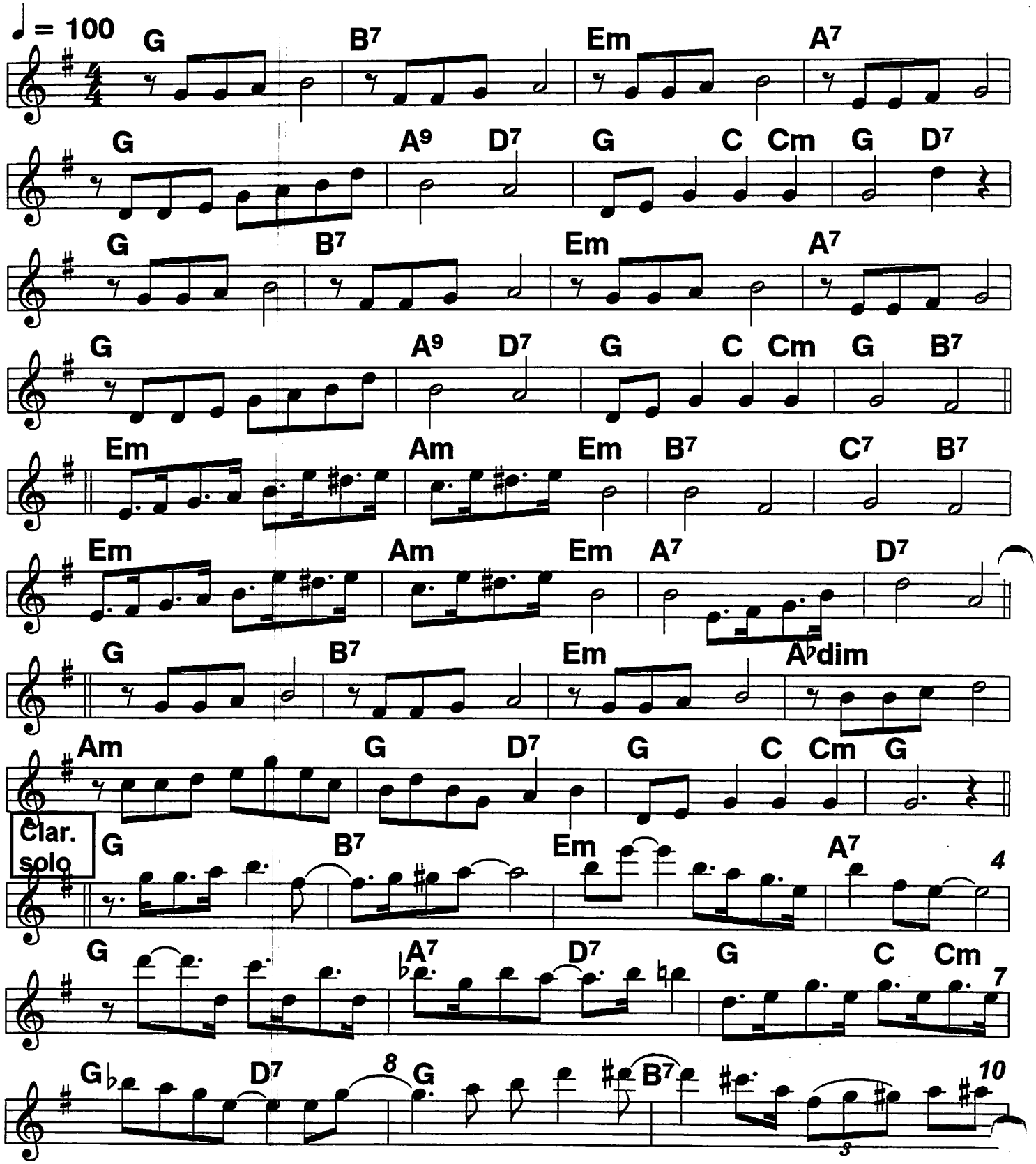
I've heard it said that the thrill of romance can be like a heavenly dream.///
I got to bed with a prayer that you'll make love to me,/ strange as it seems///

Someday we'll meet and you'll dry all my tears,/ then whisper sweet little things in my ears/
Huggin' and a kissin', oh what we've been missin', lover man of where can you be?//|

133 Bb book Lover Come Back To Me (1)

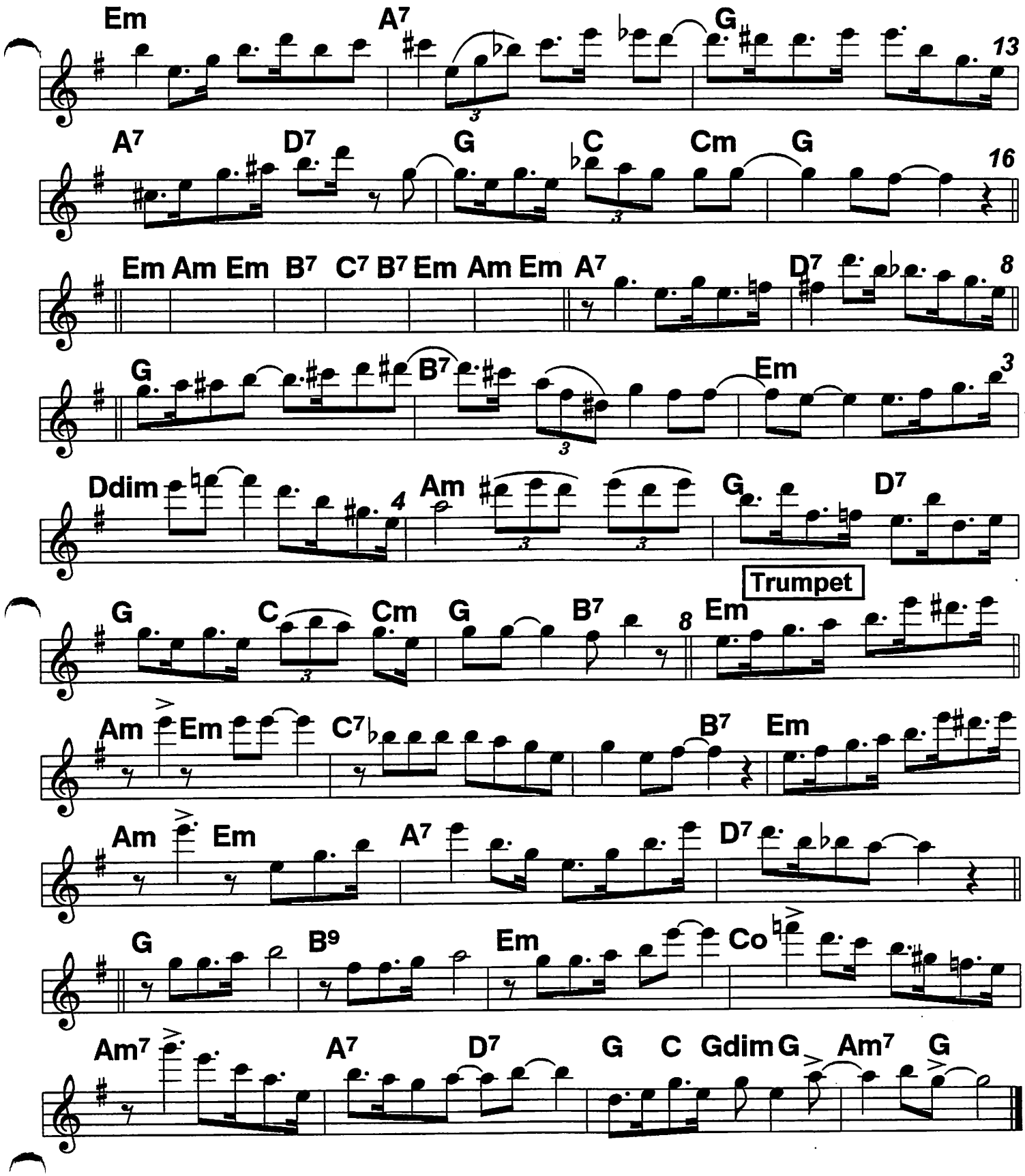
Swing ballad, solid 4/4

Artie Shaw version;
c. Romberg, 192?



Lover Come Back To Me (2)

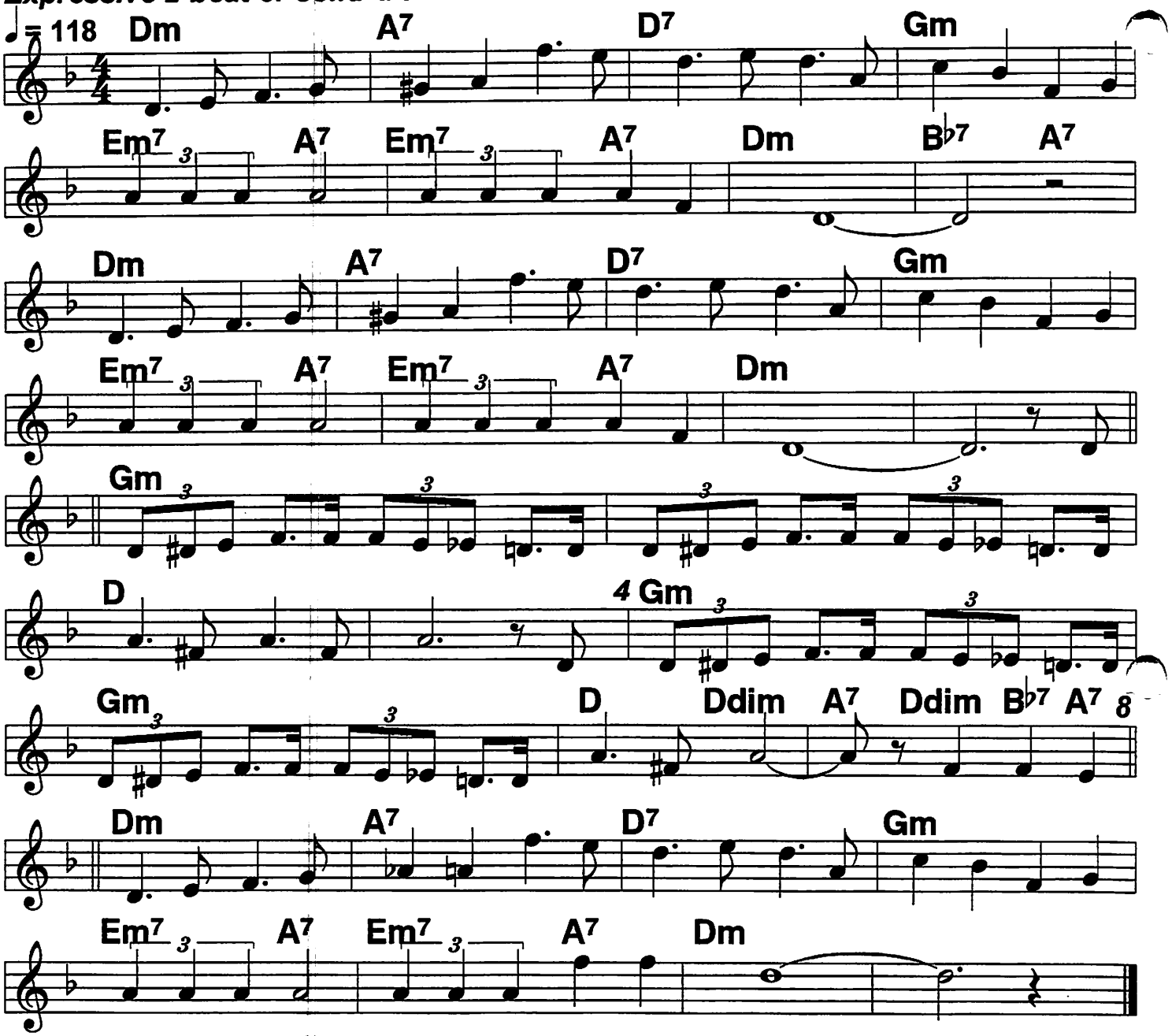
Bb book



134 (Bb book) Lullaby Of the Leaves

♩= 132 Connie Boswell, 1932; Goodman, 1954

Expressive 2-beat or solid 4/4

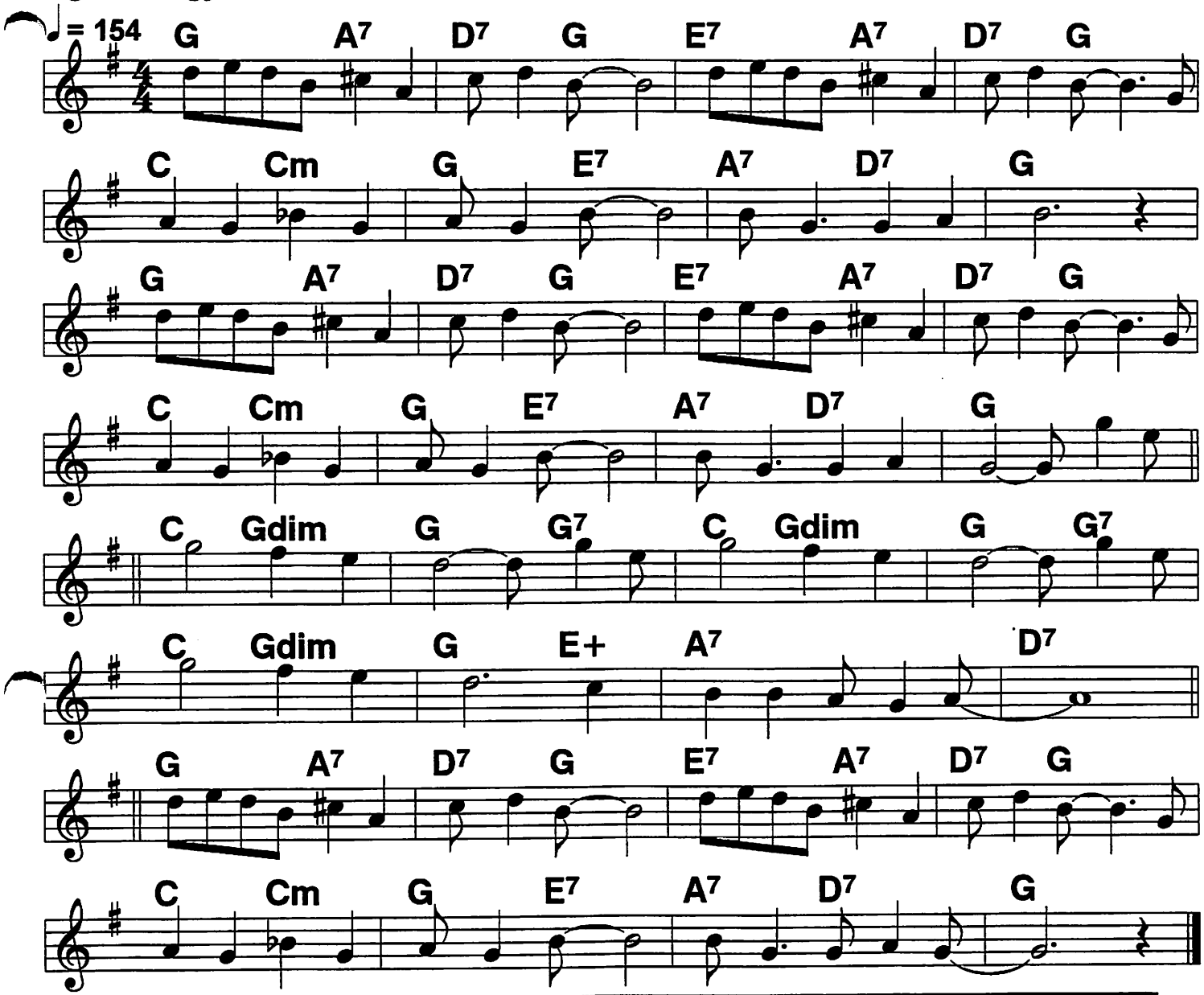


Cradle me where Southern skies can watch me with a million eyes, oh
Sing me to sleep/ lullaby of the leaves./// ///||
Cover me with heaven's blue an let me dream a dream or two, oh
Sing me to sleep,/ lullaby of the leaves./// /// I'm
Breezing along, along with the breeze, I'm
hearing a song, a song through the trees, Ooh ooh ooh ooh ooh ooh//.
That
Pine melody caressing the shore fa- miliar to me, I've heard it before ooh
ooh ooh ooh/ /That's Southland.
Don't I feel it in my soul, and don't I know I've reached my goal, oh
Sing me to sleep/ lullaby of the leaves./// ///|

Lulu's Back In Town

Light swingy 4/4

Fats Waller, 1935



Gotta get my old tux- edo pressed,/ gotta sew a button on my vest,
'cause to-night I've gotta look my best,/ Lulu's back in town.//|
Gotta get a half a buck somewhere,/
gotta shine my shoes and slick my hair, gotta
Get myself a boutonniere,/ Lulu's back in town./ You can

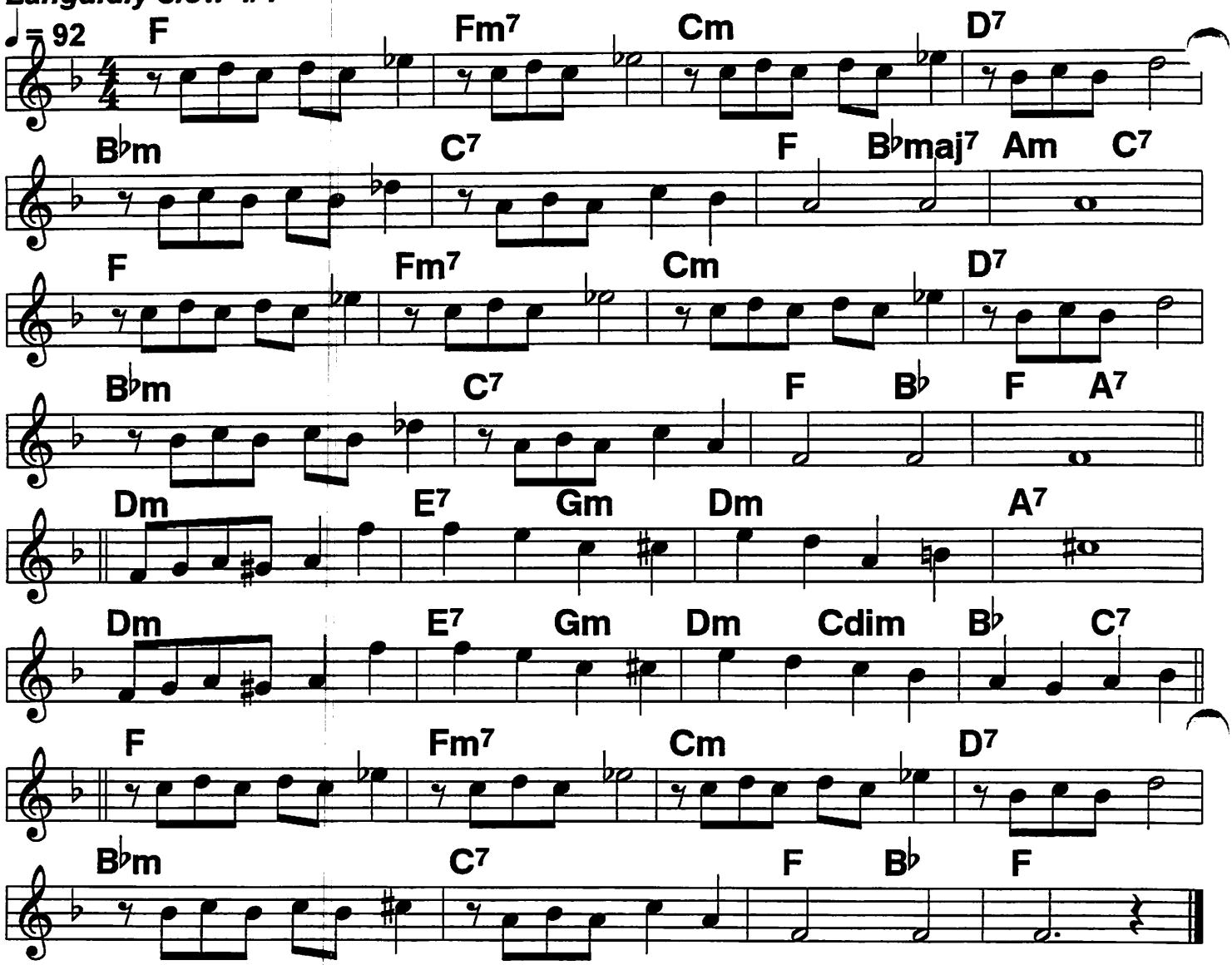
Tell/ all my pets,/ all my Har-/lem co- quettes,/ Mister
O-/tis re- grets// that he won't be a- round.///

You can tell the mailman not to call,/
I ain't comin' home un- til the fall, and I
Might not get back home at all/, Lulu's back in town.//|

136 (Bb book) Man I Love, The

c. Gershwin, 1924

Languidly slow 4/4



Some day he'll come along, the man I love,/
and he'll be big and strong, the man I love/
And when he comes my way, I'll do my best to make/ him/ stay.///
He'll look at me and while, I'll understand/
and in a little while he'll take my hand/
And though it seems absurd, I know we both won't say/ a/ word.//|

Maybe I shall meet him Sunday, maybe Monday, maybe not;///
Still I'm sure to meet him one day, maybe
Tuesday will be my good news day.

He'll build a little hom, just meant for two,
from which I'll never roam who would, would you?/
And so all else above, I'm waiting for the man/ I/ love.//|

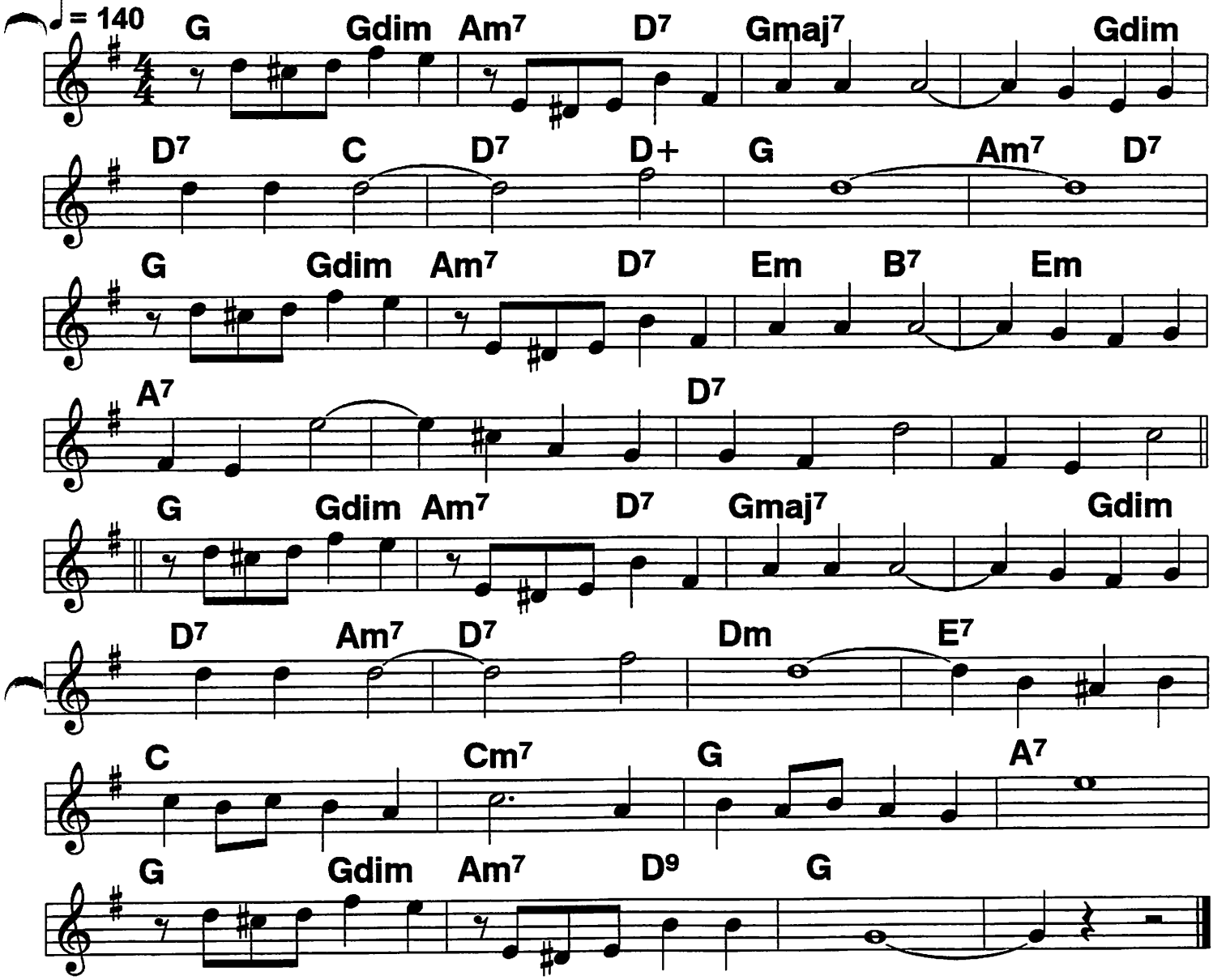
Manhattan

Bb book 137

c. Rodgers, 1925

Swingy 4/4

♩ = 140



|We'll have Manhattan, |the bronx and Staten Island too;/ /It's lovely
Going through/ //the/ Zoo./// ////
|It's very fancy |on old Delancey Street, you know;/ /the subway
Charms us so,/ /when balmy breezes blow/ to and fro,/

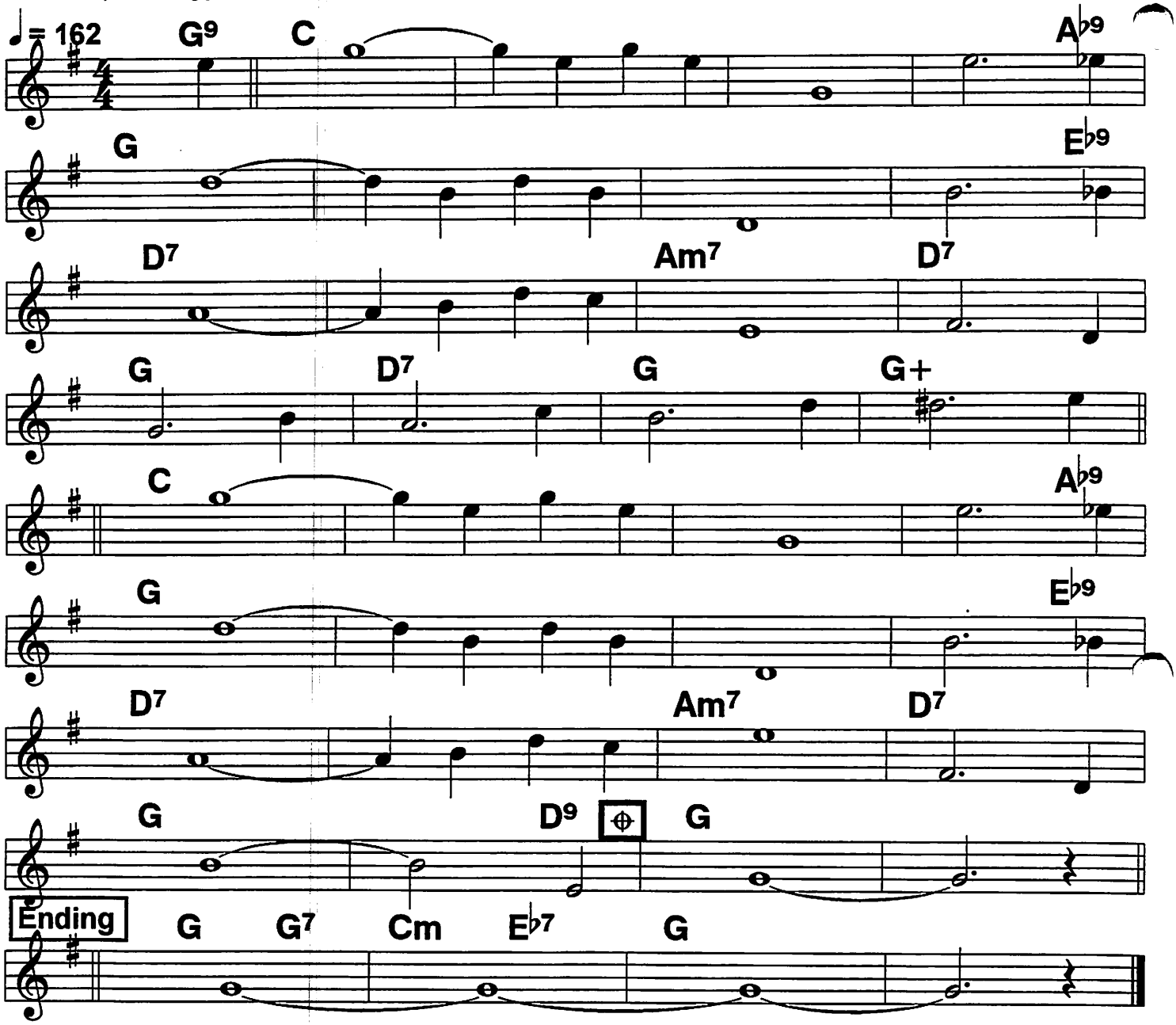
|And tell me what street |compares with Mott Street
in July,/ /sweet push carts
Gently glid-// //ing/ by./// /The great
City's a wond'rous toy/// just made for a girl and boy.///
|We'll turn Manhattan |into an isle of joy./// ///|

138 Bb book Marie (1)

♩ = 188

2-beat (Dorsey); 4/4 hot swing or dixieland

Tommy Dorsey hit, 1937;
c. Berlin, 192



(Ma-) Rie/// /the dawn is break-/// ing,// Ma-
Rie/// /you'll soon bee wak-/// ing// to
Find/// /your heart is ach-/// ing.// And
Tears// will fall// as you// re- call// the

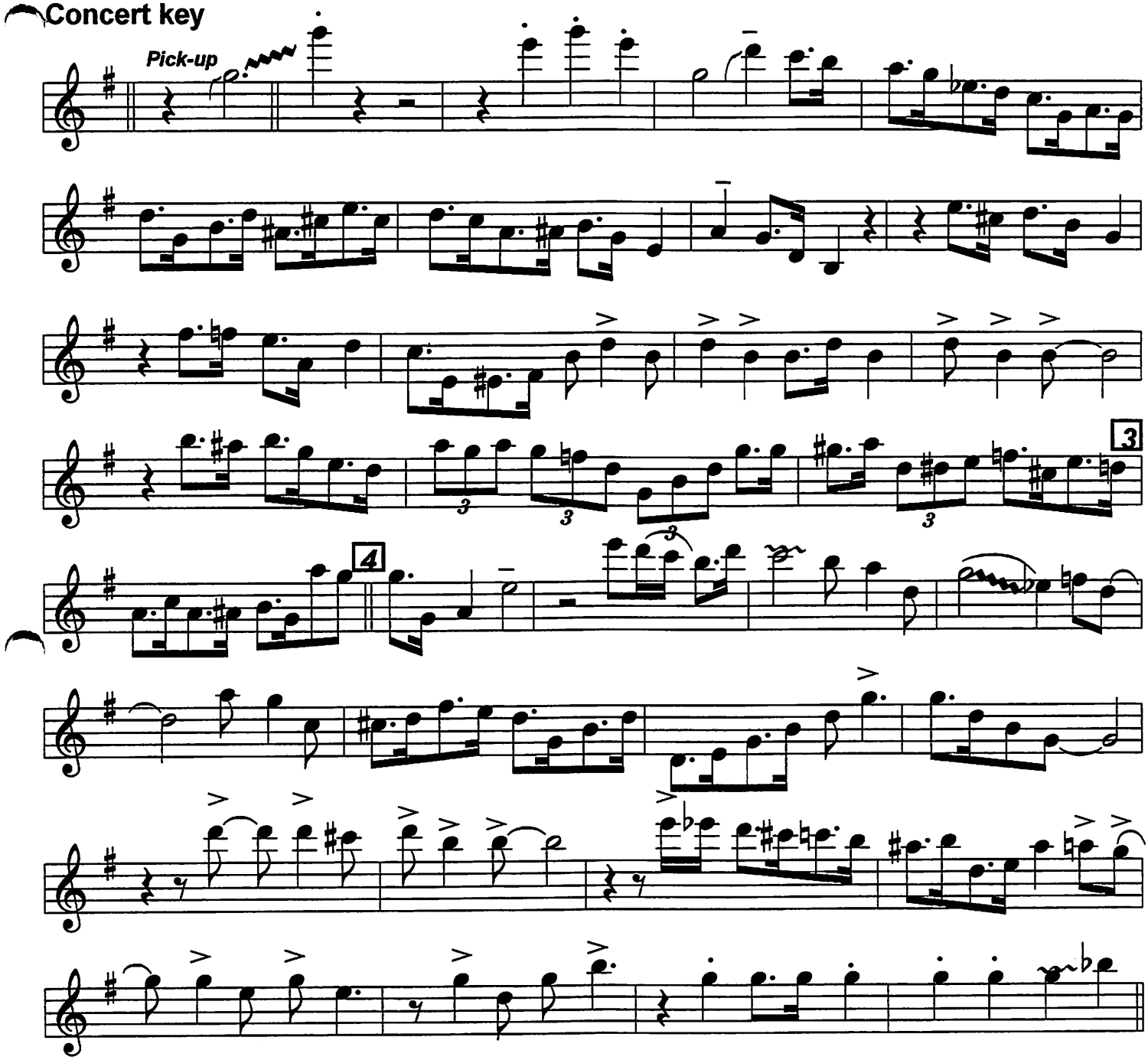
Moon/// / in all its splen-/// dor,// the
Kiss/// / so very ten-/// der.// The
Words/// / will you sur- ren-/// der,// to
Me./// //Ma-/ rie./// ////

Marie (2)

Bb book

Bunny Berigan Solo (Record is in C, modulates to Eb for tpt solo)

Concert key



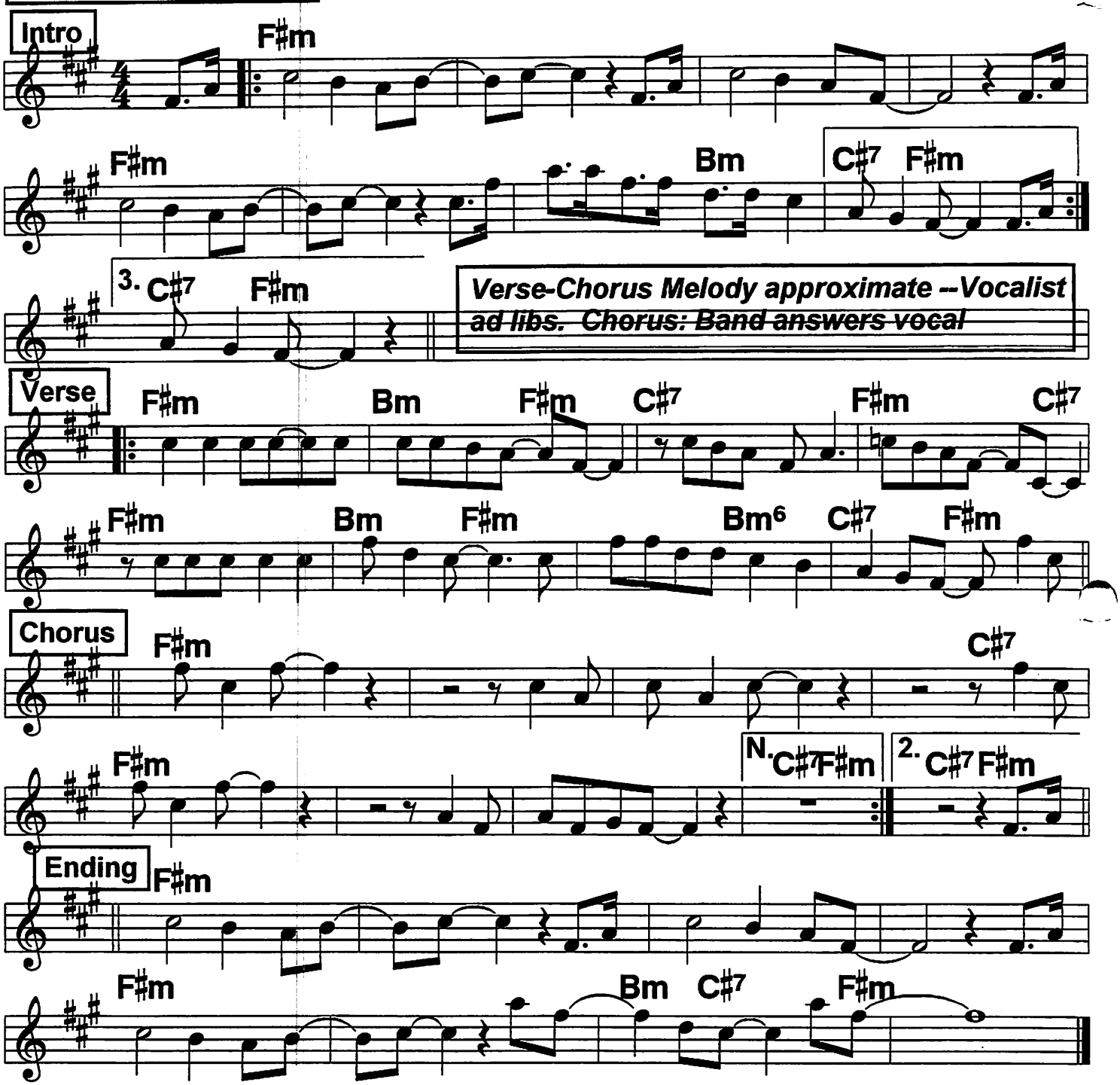
This solo is included since it is one of the classics. You'll need to integrate it with the melody sheet yourself.

Minnie the Moocher

Rhythm plays hard 4/4 all the way ♩= 130

Cab Calloway hit, 1931

TOM TOM intro 4 bars



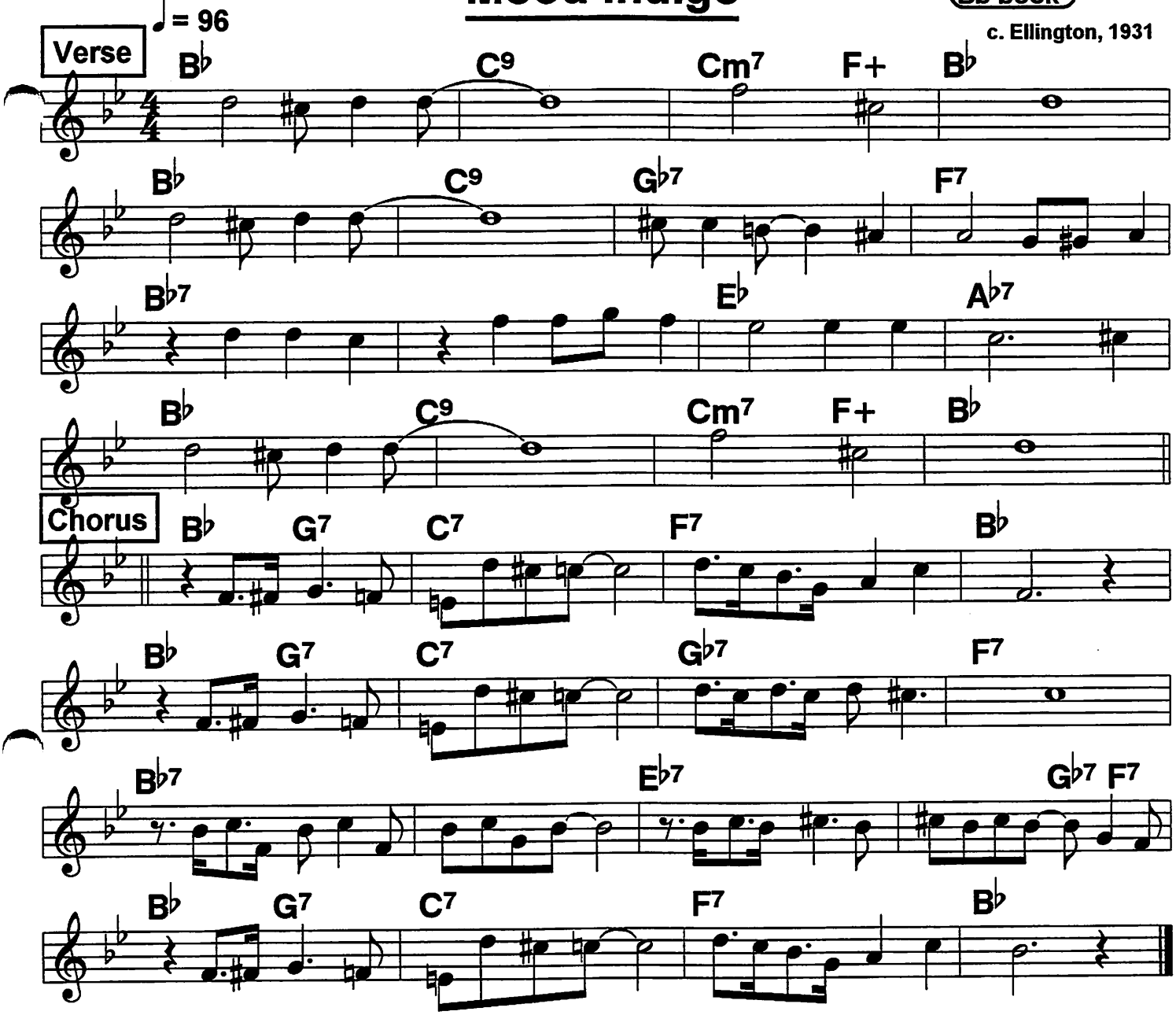
ROUTINE: Tom tom 4 bars. Intro 2-3 X, VOCAL V C several times, solos as useful, Ending. A vocal number. Chorus: band answers the vocal.

RHYTHM section: TOMs (or press rolls for change-ups); hard 4/4 all the way through, set up a hypnosis; dancers hopefully will do strange stuff.

Mood Indigo

Bb book 140

c. Ellington, 1931



Verse:
You/ ain't been blue,/// no,/ no,/ no.///
You/ ain't been blue,/// till you've had that mood/ indigo
|That feeling' |goes stealin' down/ to my shoes,// while
I/ sit and sigh:/// "Go/ 'long,/ blues."///

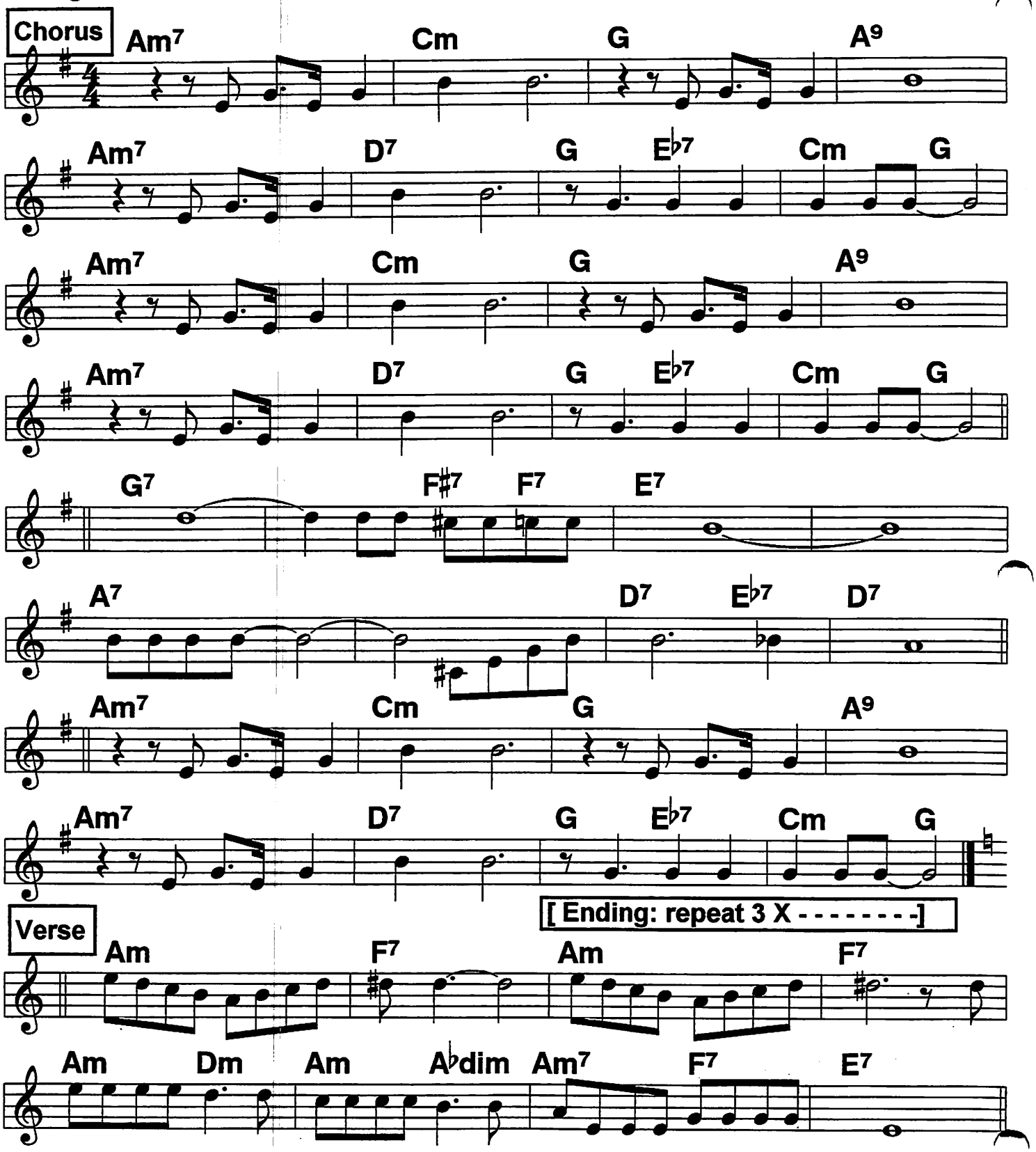
Chorus:
|Always get that mood indigo,/ Since my baby said good- bye.///
|In the evenin', when lights are low,/ I'm so lonesome I could cry.///
|'Cause there's nobody who cares about me,/
I'm just a soul who's bluer than blue can be,
|When I get that mood indigo,/ I could lay me down and die.///

Bb book

Moonglow

♩ = 104
Lilting 4/4

Benny Goodman Quartet
classic. c. 1934



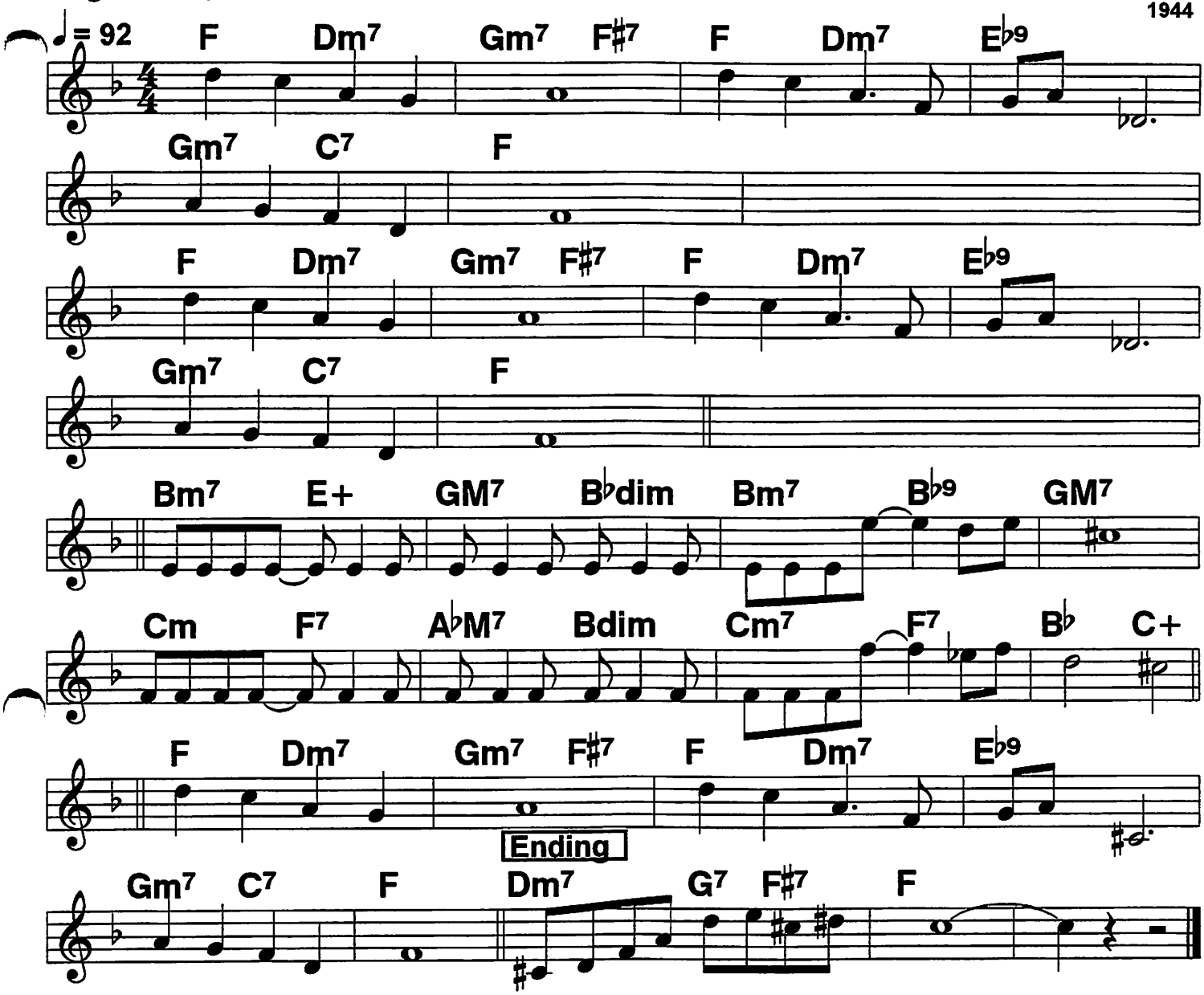
Moonlight In Vermont

Bb book

142

Legato feel, solid 4/4

1944



Pennies in a stream./// falling leaves, a sycamore//
Moonlight in Ver- mont.///
Icy finger- waves,/// ski trails on a mountain side,//
Snowlight in Ver- mont.

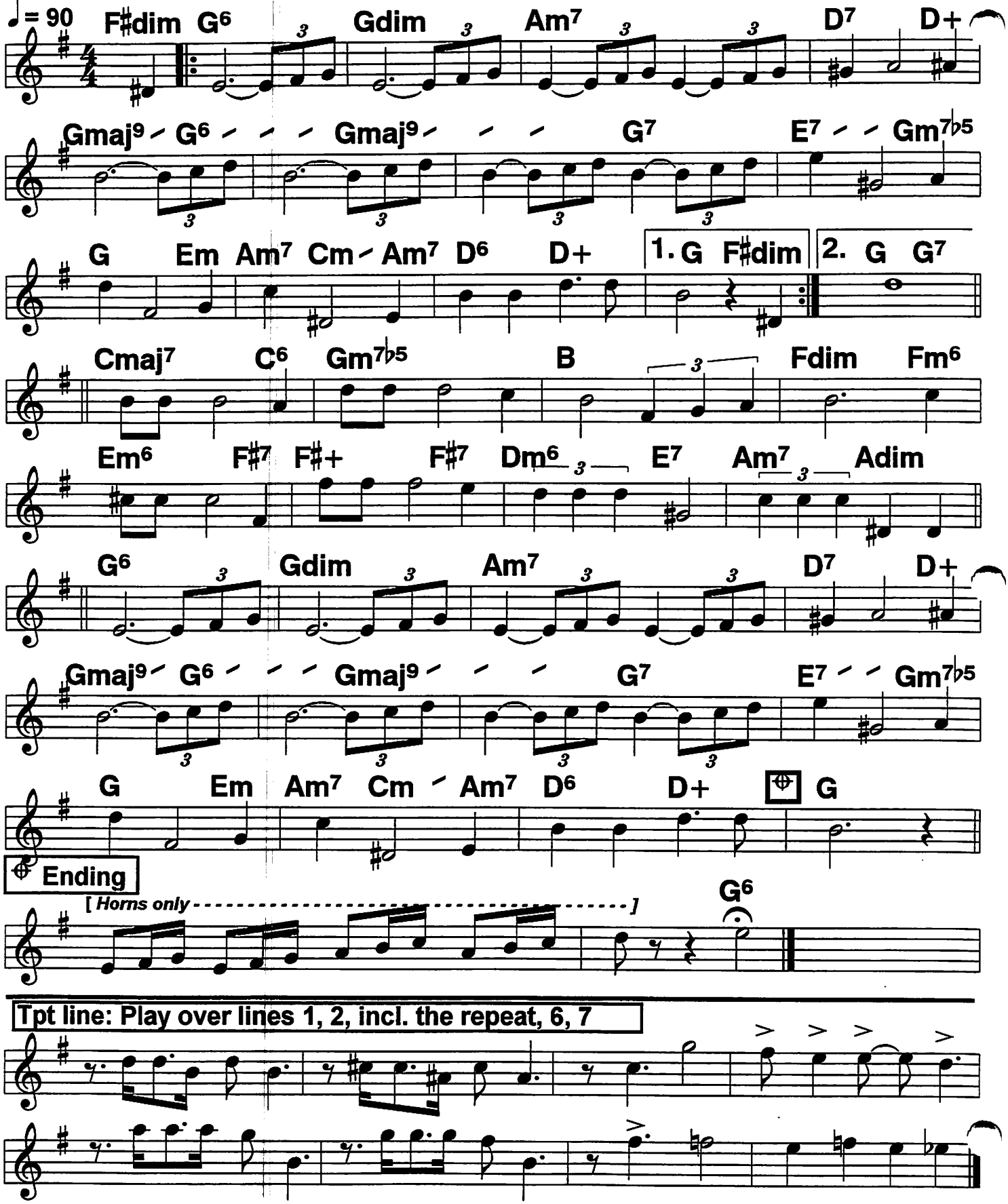
Telegraph cables, they sing down the highway and
travel each bend in the road.///
People who meet in this romantic setting are
so hypnotized by the love-/ly/

Evening summer breeze,/// warbling of a meadowlark,//
Moonlight in Ver- mont./// You and I and moonlight in Ver- mont.///|

143 (Bb book) Moonlight Serenade

Solid 4/4, not languidly slow

Glenn Miller hit, 1939

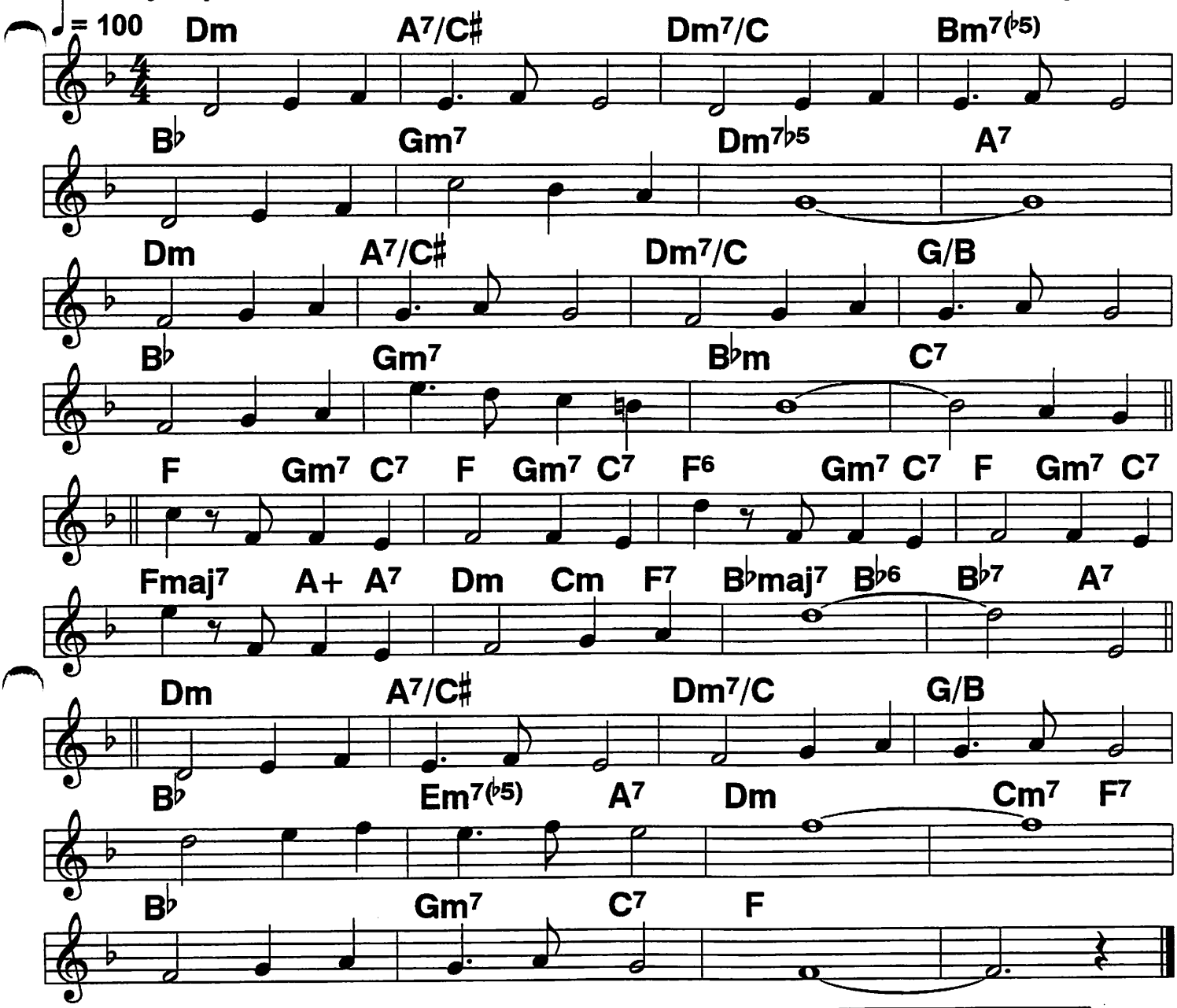


My Funny Valentine

Bb book 144

4/4; very expressive

c. Rodgers, 1937



My/ funny valentine,/ sweet/ comic valentine,/
You/ make me smile/ in my heart./// ////
Your/ looks are laugh-/able, un-/proto- graph-/ able
Yet,/ you're my fav'rite work of art./// //Is you

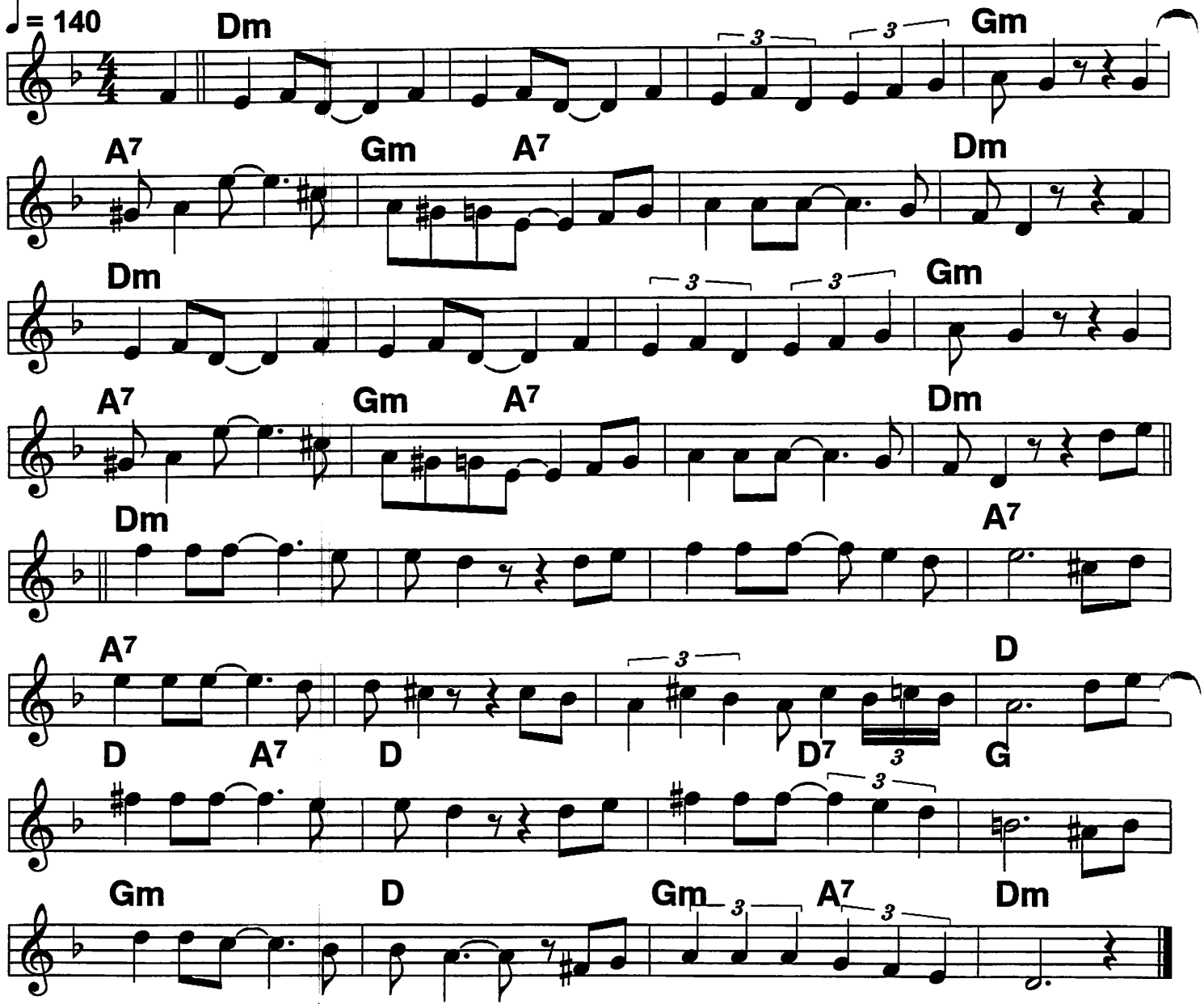
Figure less than Greek,/ is you mouth a little weak/ when you
O-/pen it to speak,/ are you smart?/// //But/

Don't/ change a hair/ for me, not/ if you care/ for me,
Stay,/ little valentine,/ stay!/// ////
Each/ day is Valentine's/ Day./// ///|

145 My Heart Belongs To Daddy (Bb book)

Solid swingy 4/4

c. Cole Porter, 1938



(While) Tearing off/ a game of golf, I may make a play for the caddy.||But
When I do,/ I don't follow through, 'cause my heart belongs to Daddy.| If
I invite/ a boy some night, to dine on my fine finan haddie,| I
I just adore/ his asking for more, but my heart belongs to Daddy.| Yes my

---

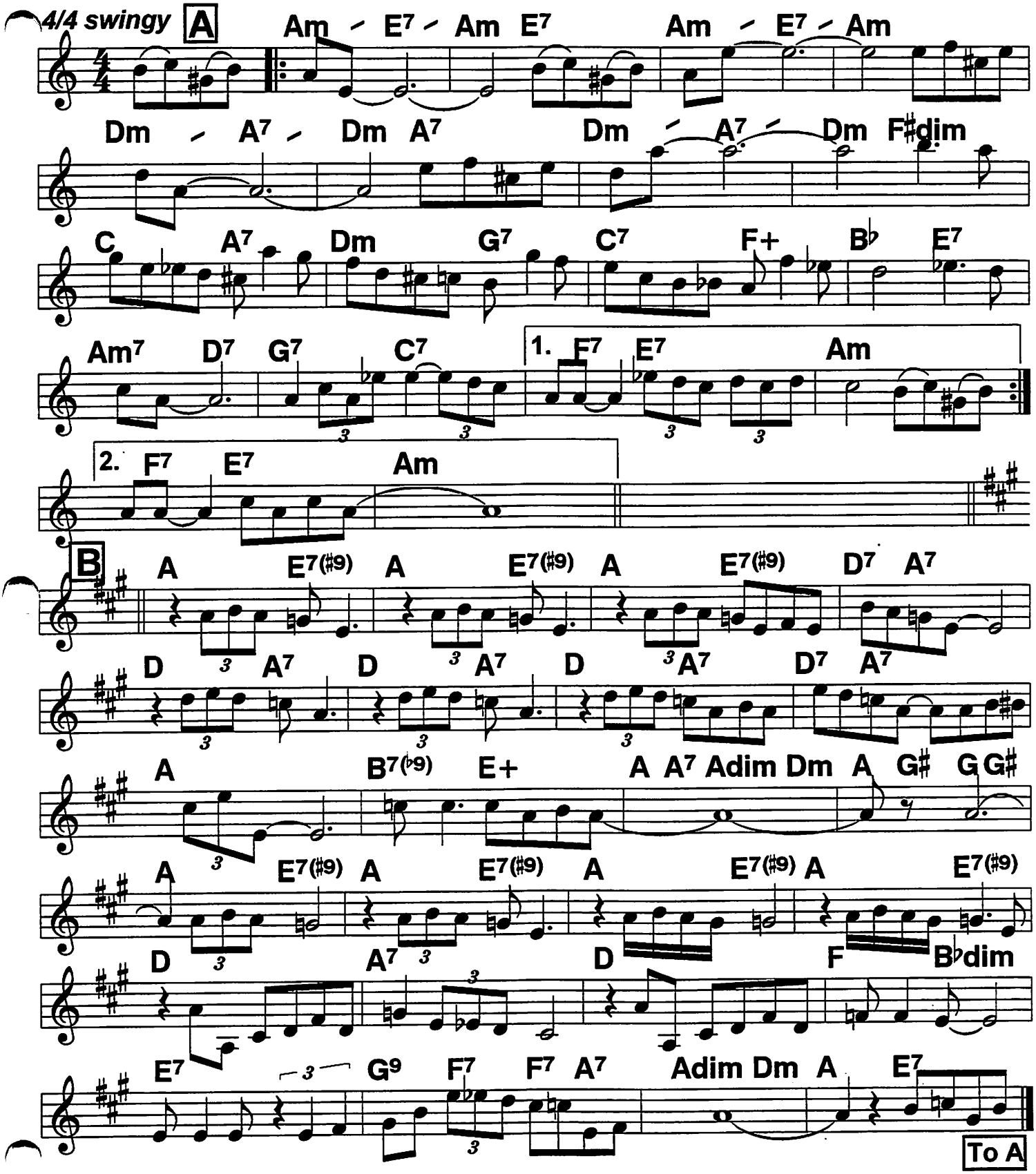
Heart belongs to Daddy| so I simply couldn't be bad// Yes my
Heart belongs to Daddy| dada dadada dada- da// So I
Want to warn you laddie,| though I know you're perfectly swell// that my
Heart belongs to Daddy//'cause my daddy he treats it so swell.//|

My Inspiration

Bb book

Irving Fazola w/Bob Crosby Orch.; c. Haggart,1938

♩= 112 to ♩= 230



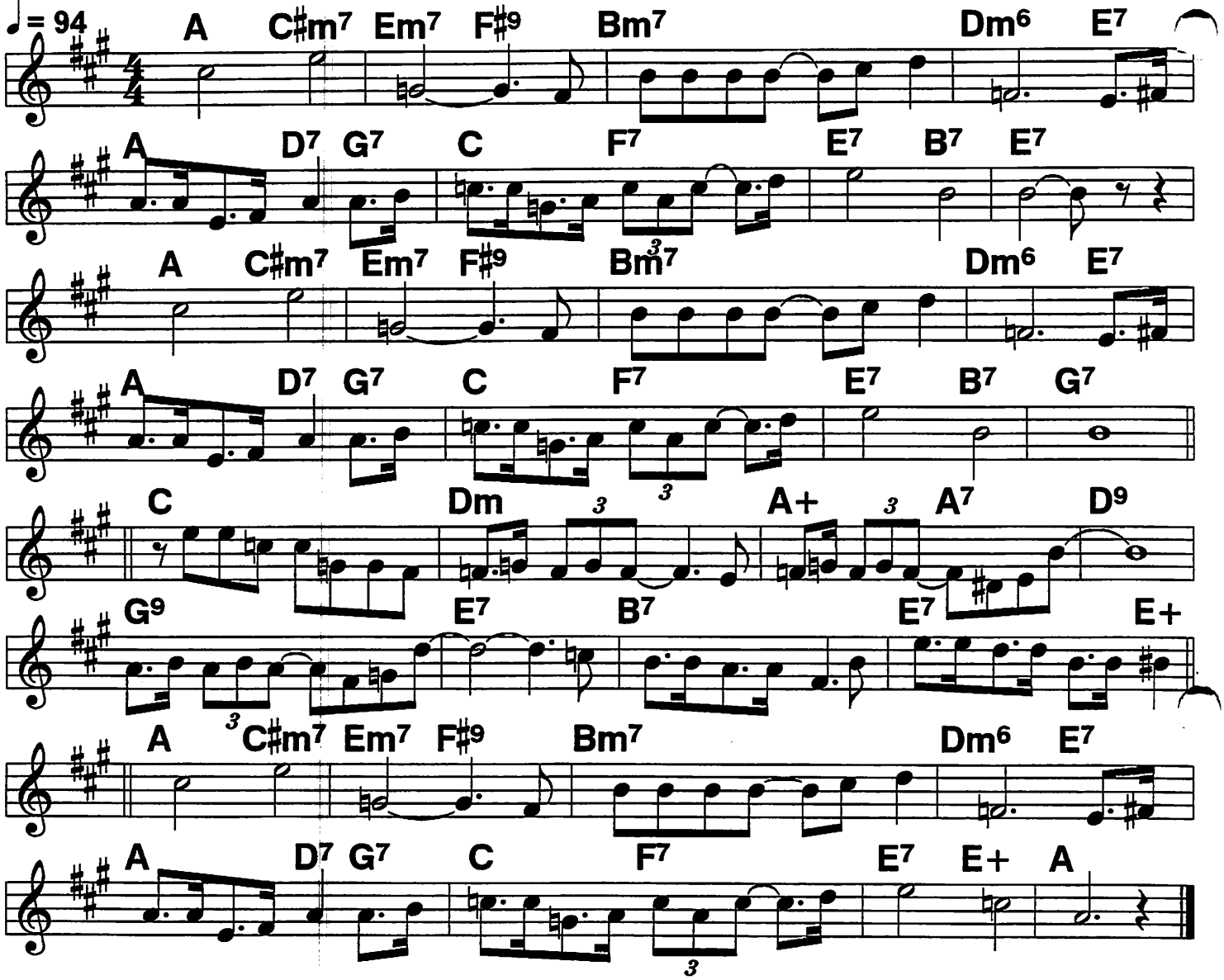
ROUTINE: A A, B B (1st X play melody 2d X fake) double-time (230) A A, B B

147 (Bb book)

My Old Flame

Uplifting 2-beat or 4/4

Platters; Guy Lombardo; c. 1934



My/ Old/ flame// I can't even think of his name.//but it's
Funny now and then how my thoughts go flashing back again to
My/ old/ flame.//|
My/ old/ flame,// my new lovers all seem so tame,//For I
Haven't met a gent so mag- nificent or elegant as My/ old/ flame.//|

|I've met so many who had fascinatin' ways, a
fascinatin/ gaze in their eyes.//|
Some who took me up to the skies.// But
their attempts at love were only imitations of

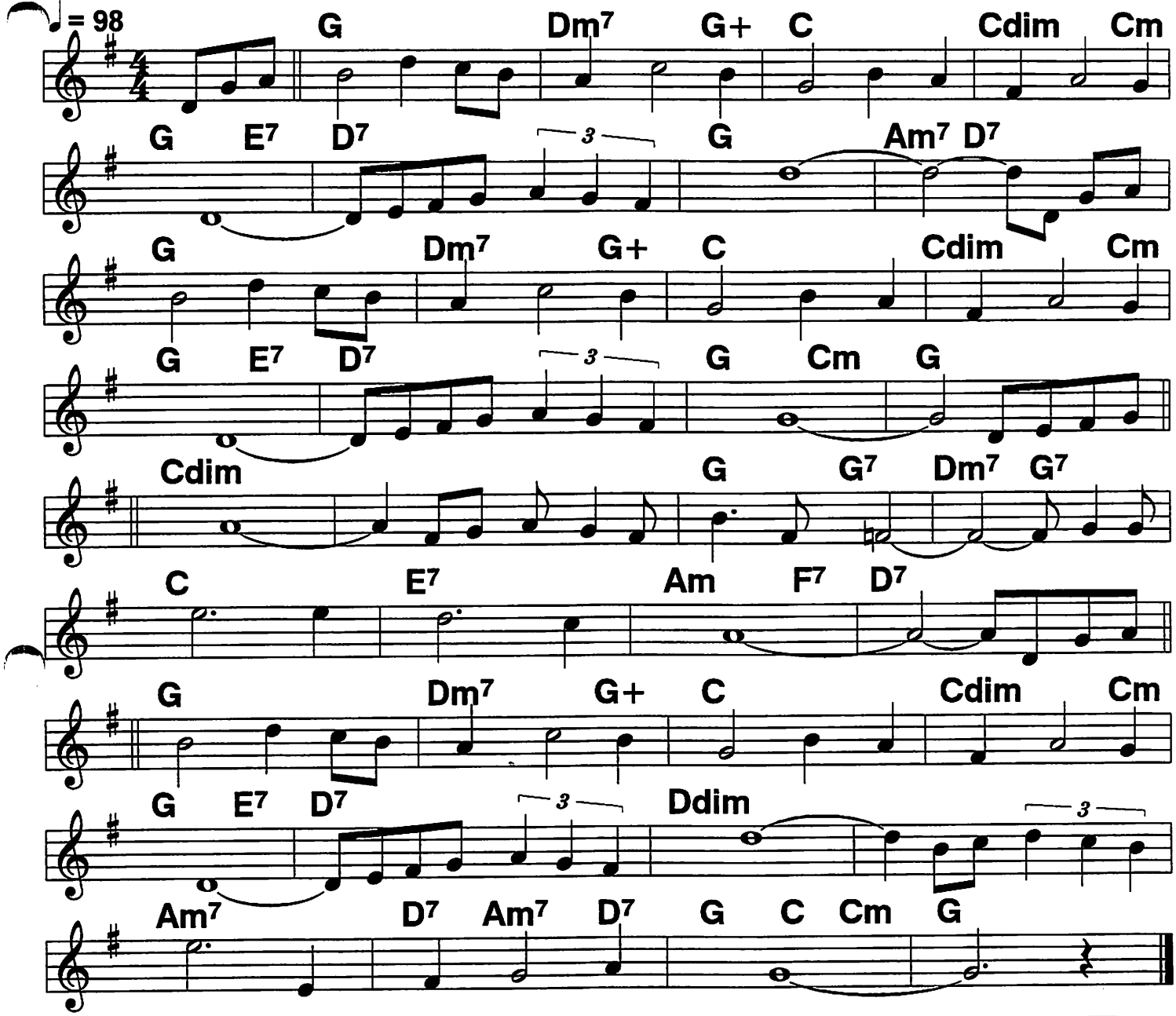
My/ old/ flame.// I can't even think of his name.//But I'll
Never be the same until I discover what became of My/ old/ flame.//|

Nearness Of You

Bb book 148

Light 2-beat or 4/4

c. Hoagy Carmichael, 1940



(It's not the) Pale/ moon that ex- cites me,/ that thrills/ and de- lights me/ oh
No,/// it's just the nearness of you./// //It isn't
Your/ sweet conver- sation/ that brings/ the sen- sation/, oh
No,/// it's nearness of you./// //When you're in my

Arms/// /and I feel you so close to me./ //all my
Wild-// est dreams// come true./// //I need no

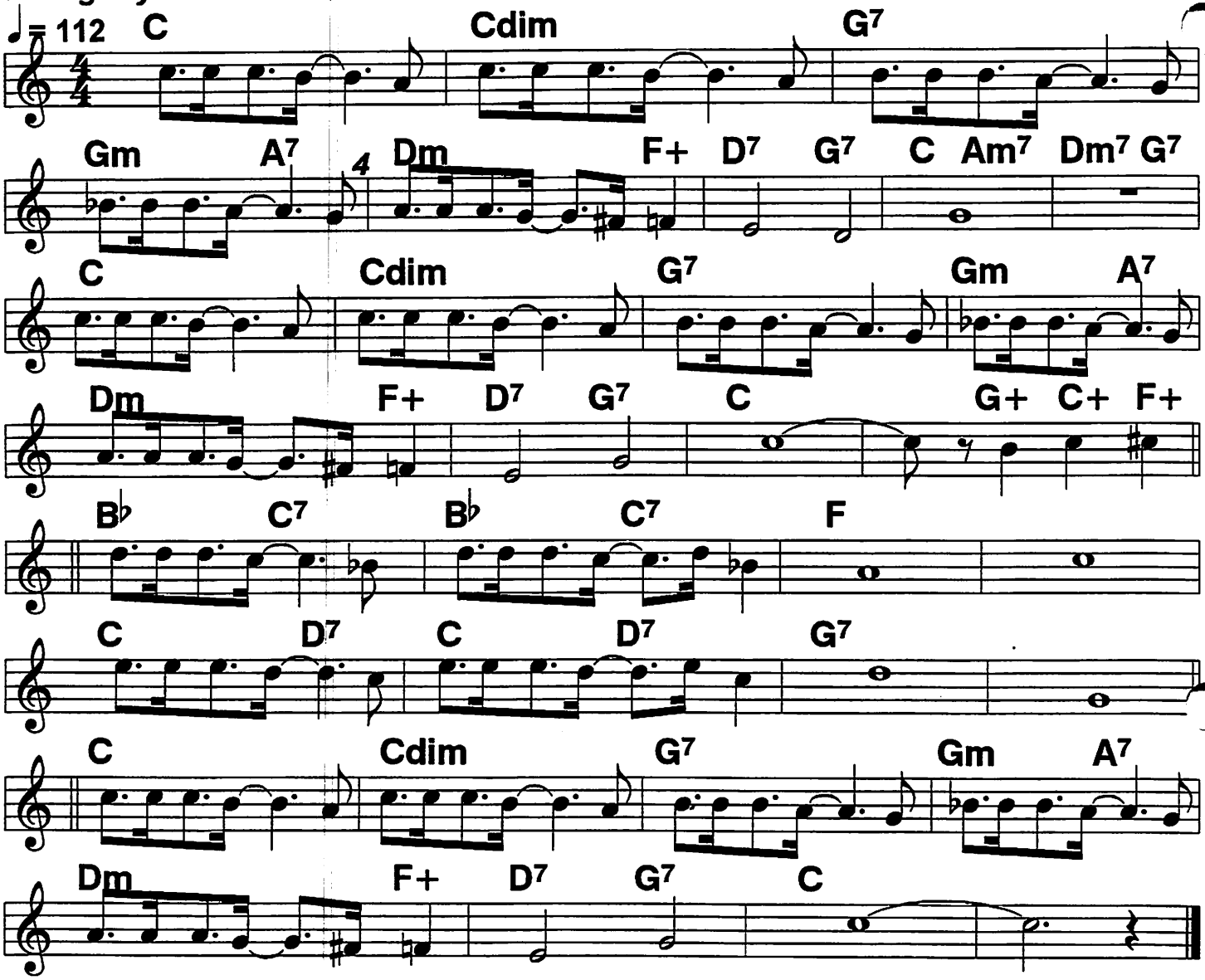
Soft/ lights to en- chant me,/ if you'll/ only grant me/ the
right/// to hold you ever so tight/// /and to feel in the
night// the nearness/ of you./// ///|

149 Nevertheless (I'm In Love With You)

Bb book

Lilting rhythmic 2-beat

c. Kalmar, 1931



Maybe I'm right and maybe I'm wrong/ and
maybe I'm weak and maybe I'm strong, but
Nevertheless I'm in love/ with/ you./// ||||
Maybe I'll win and maybe I'll lose and
maybe I'm in, for cryin' the blues, but
Nevertheless I'm in love/ with/ you./// / somehow I

Know at a glance the terrible chances I'm tak-/// ing.///
Fine at t he start, then left with a heart that is break-/// ing.///

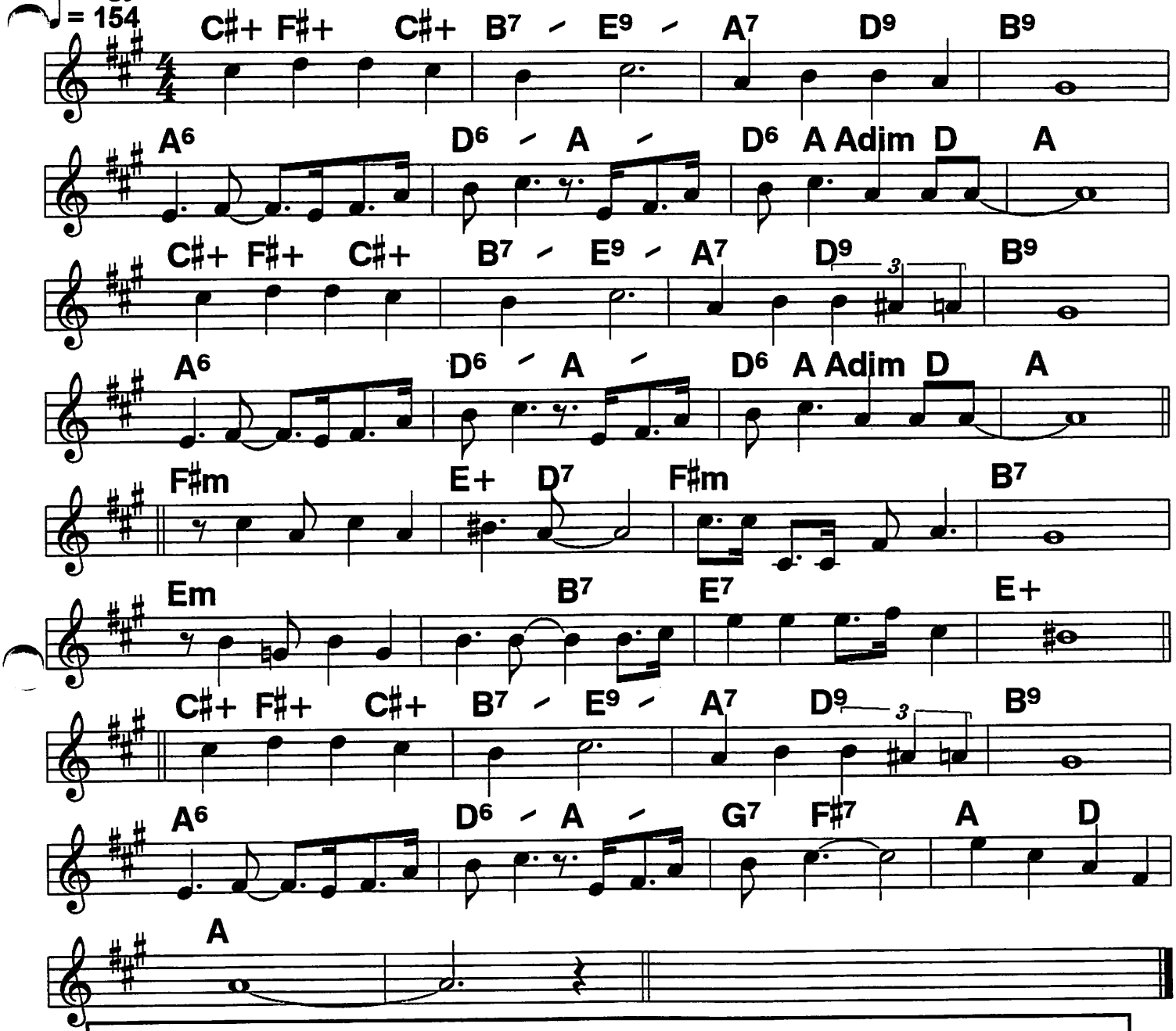
Maybe I'll a life of regret and maybe I'll give much more than I'll get, but
Nevertheless I'm in love/ with/ you./// |///|

Nice Work If You Can Get It

Bb book 150

Benny Goodman Quartet;
c. Gershwin, 1937

♩ = 162
Swingy 4/4 ♩ = 146
♩ = 154



Holding hands at midnight// 'neath a starry sky///
Nice work if you can get it, and you can get it if you try.///
Strolling with the one girl/// sighing sigh after sigh.///
Nice work if you can get it, and you can get it if you try.///

|Just imagine some-/one/ waiting at the cottage door,///
|Where two hearts be- come/ one who could ask for anything more.///

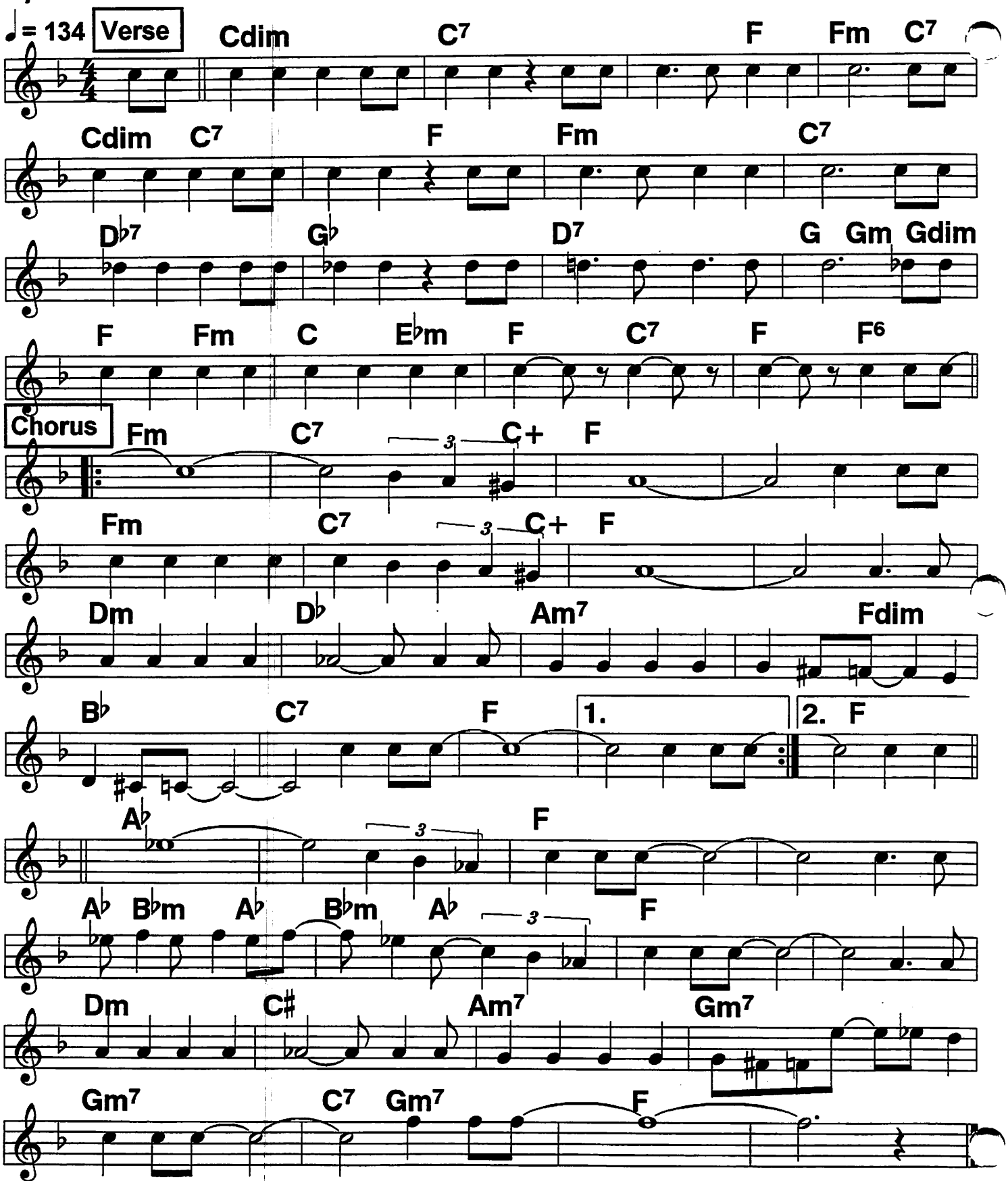
Loving one who loves you/// and then taking that vow.///
Nice work if you can get it, and if you get it,// Wont you tell me how.///|

151 Bb book

Night And Day

Square 2-beat or Rhumba

Fred Astaire classic;
c. Cole Porter, 1932

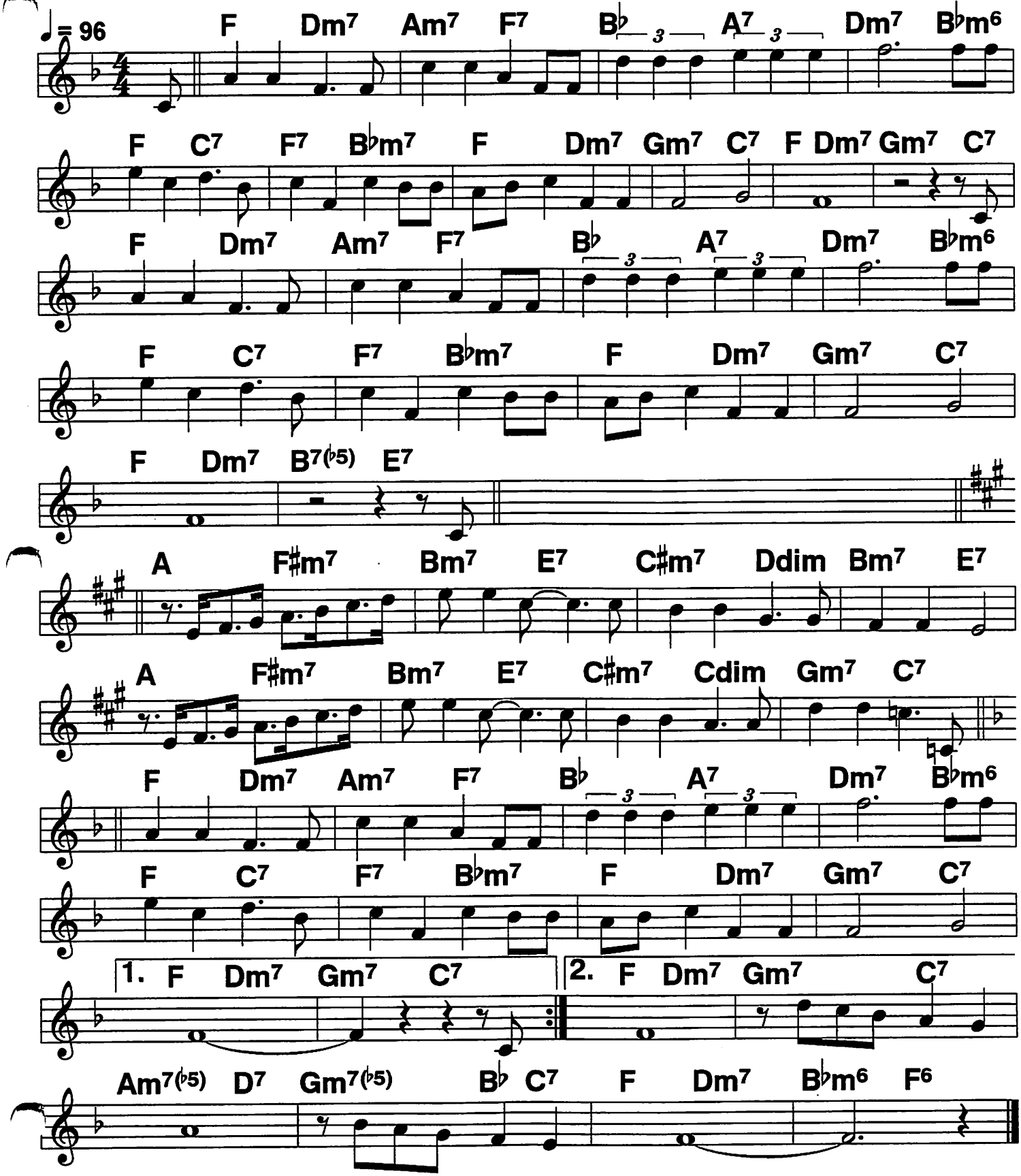


Nightingale Sang In Berkeley Square 152

Bb book

4/4 rhythmic lilt

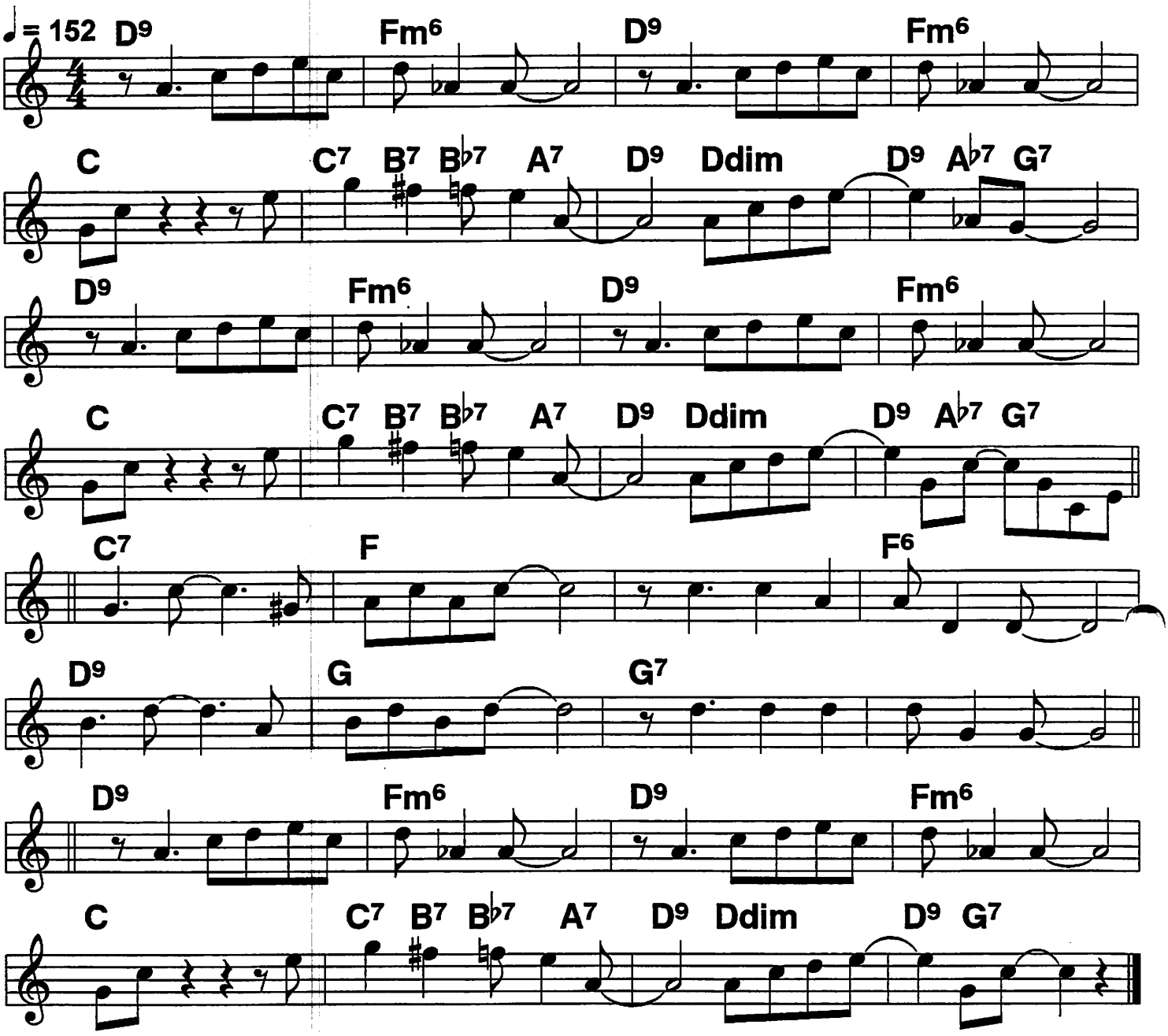
Glenn Miller hit, 1940



153 Bb book 9:20 Special

Light, quiet, swingy 4/4

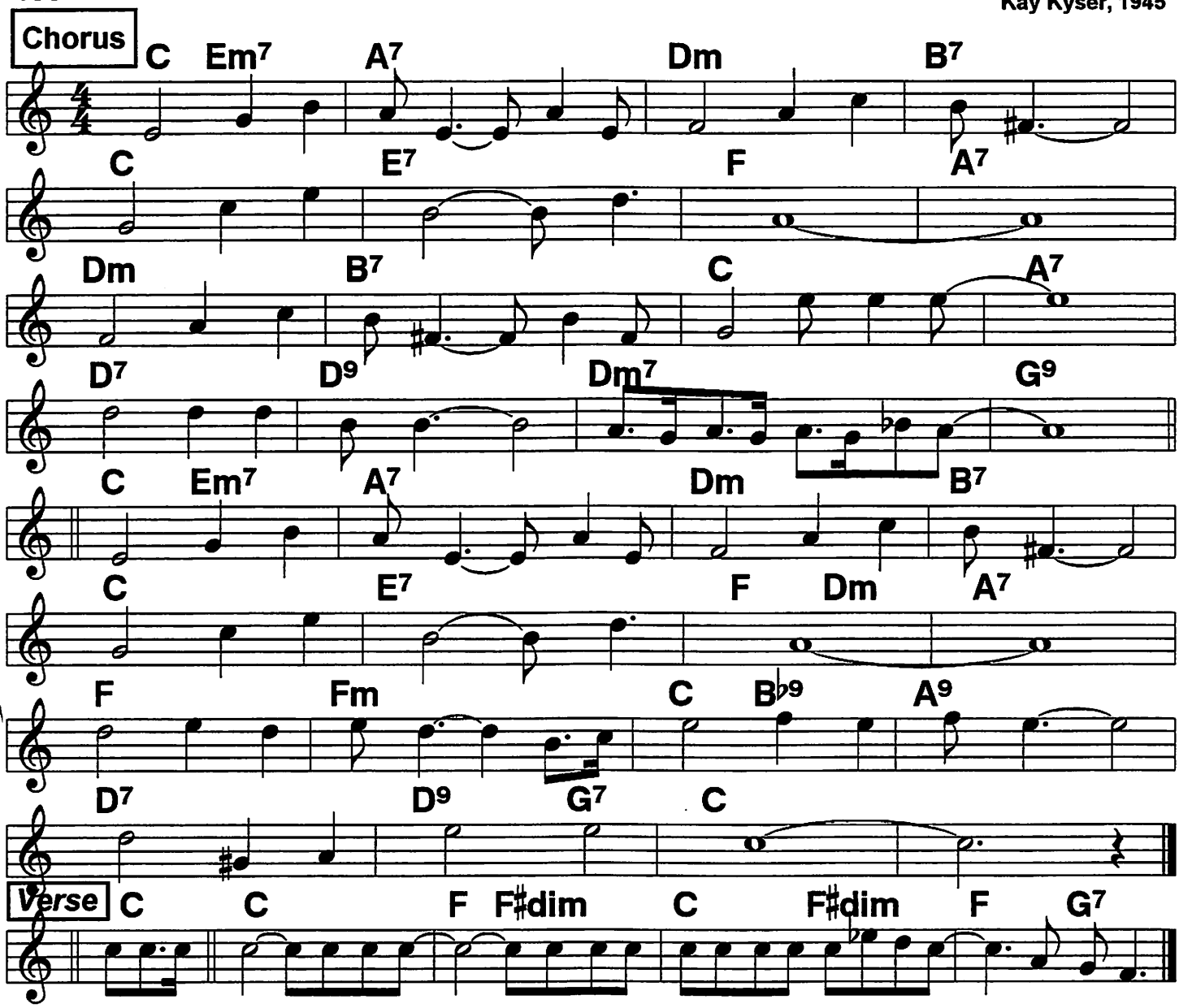
Count Basie, 1941



155 (Bb book) On A Slow Boat To China

135 *Moderate 2-beat*

Kay Kyser, 1945



Verse: (There ain't no) Verse/ to this song/'cause I don't want to wait a moment too long to say that:

Chorus:

I'd/ love to get you/ on a slow/ boat to China,//
All/ to my- self// a- lone./// ////
Get/ you and keep you/ in my arms/ ever/ more///
Leave/ all your lovers// weeping on the faraway shore.///

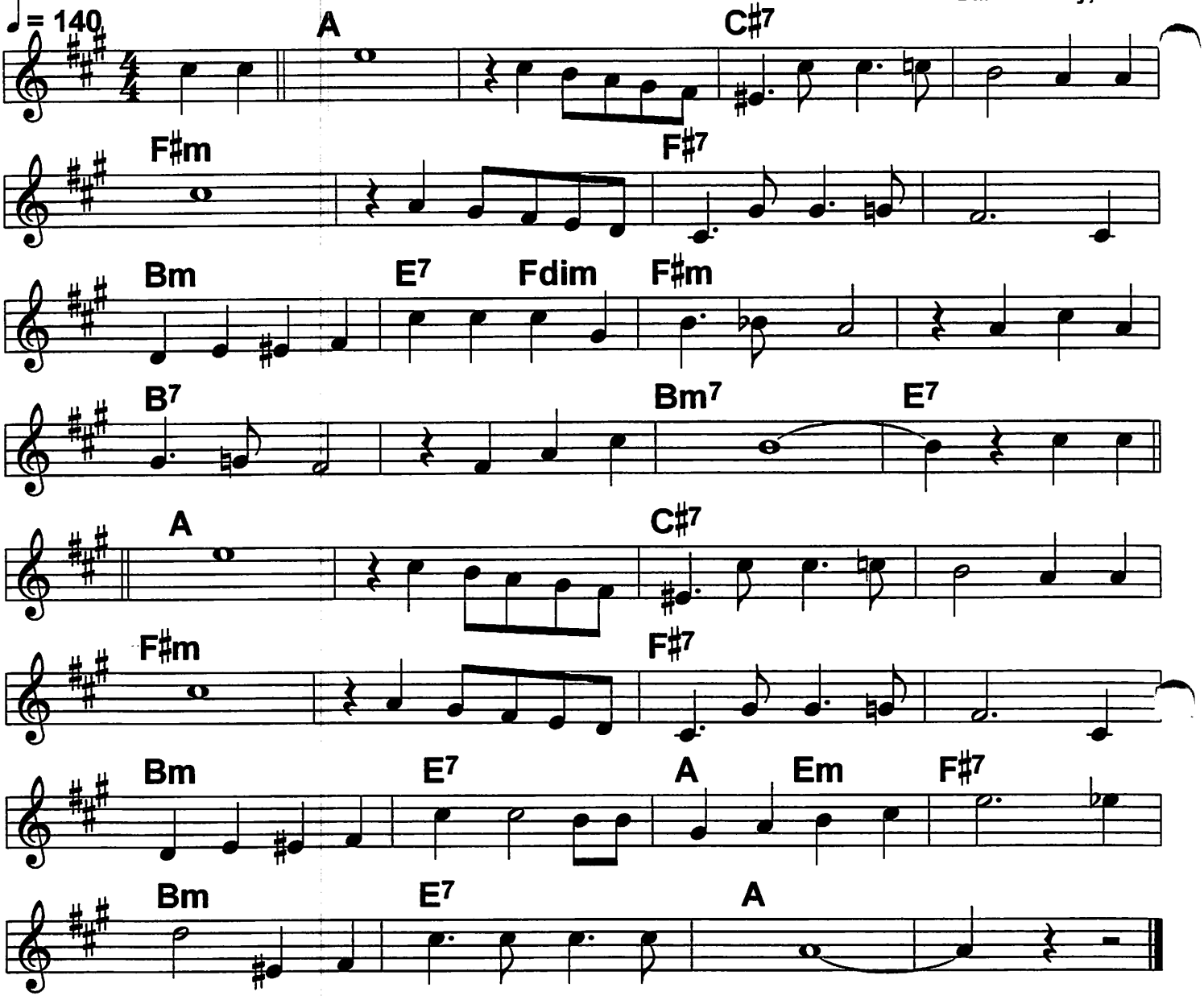
Out/ on the briny/ with a moon/ big and shiny,//
Melt-/ing your heart// of stone/// ////
I'd/ love to get you/ on a slow/ boat to China,//
All/ to my- self/ a-/ lone./// ///|

No Regrets

Bb book 154

Moderate 4/4 swing

Billie Holiday, 1936



(No re-) Grets/// |although our love af- fair has gone a- stray/ No re-
Grets/// |I know I'll always care though you're a- way// some-
How our happy romance ended suddenly,/ |still in my
Heart you'll be/ |forever mine/// /| No re-

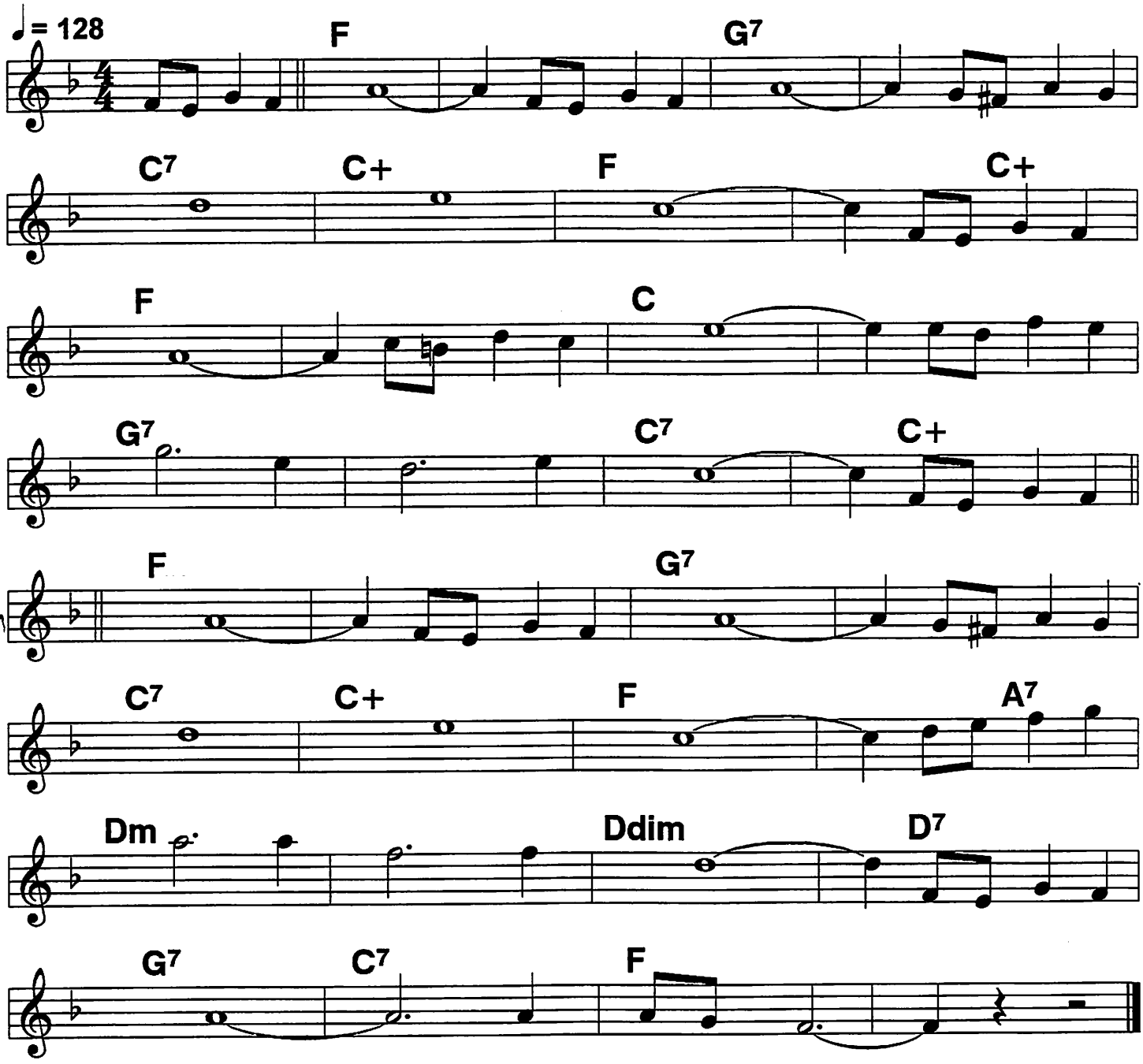
Grets/// because somebody new looks good to you./ No re-
Grets/// |sweetheart no matter what you say or do// I
Know our love will linger/ when the other love for- gets//so
I/ say good- bye with no re- grets./// ///|

On the Alamo

Bb book 156

Lilting 2-beat

c. Isham Jones, 1922



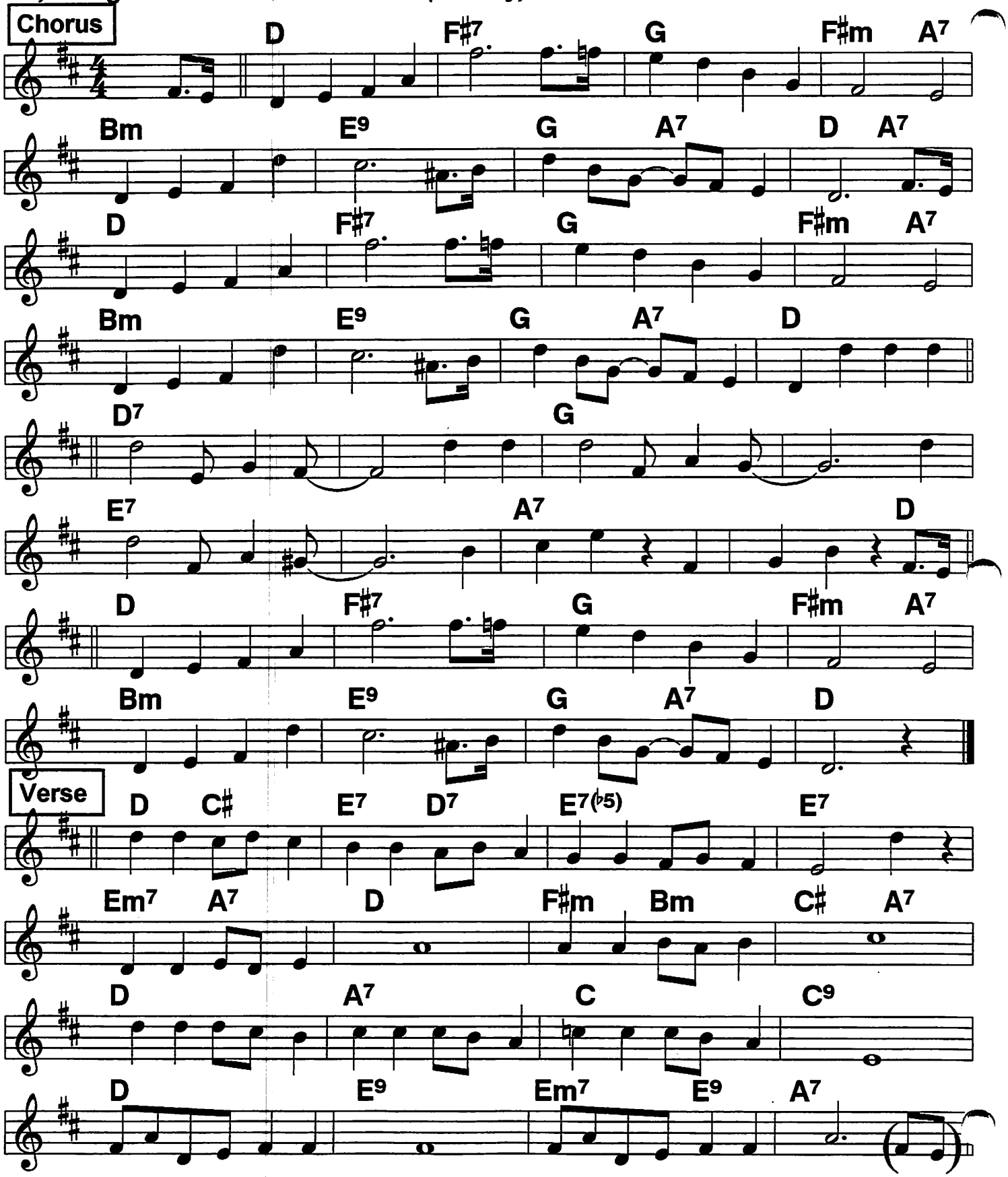
157 On the Sunny Side Of the Street (1)

Bb book

♩ = 148

4/4, swing or hotter shuffle ♩ = 130 *(Dorsey)*

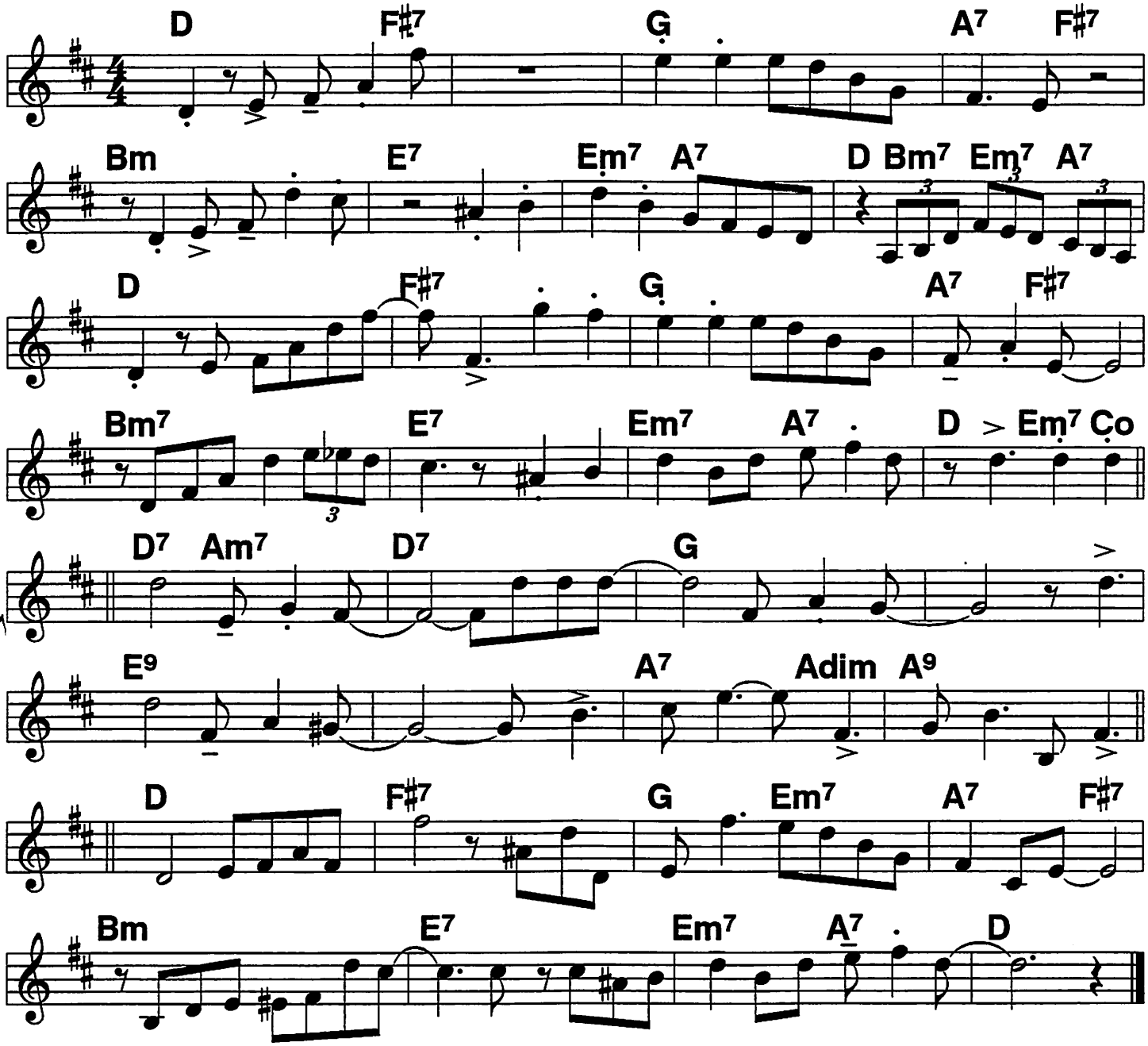
Tommy Dorsey hit;
c. McHugh, 1930



On the Sunny Side Of the Street (2)

Bb book

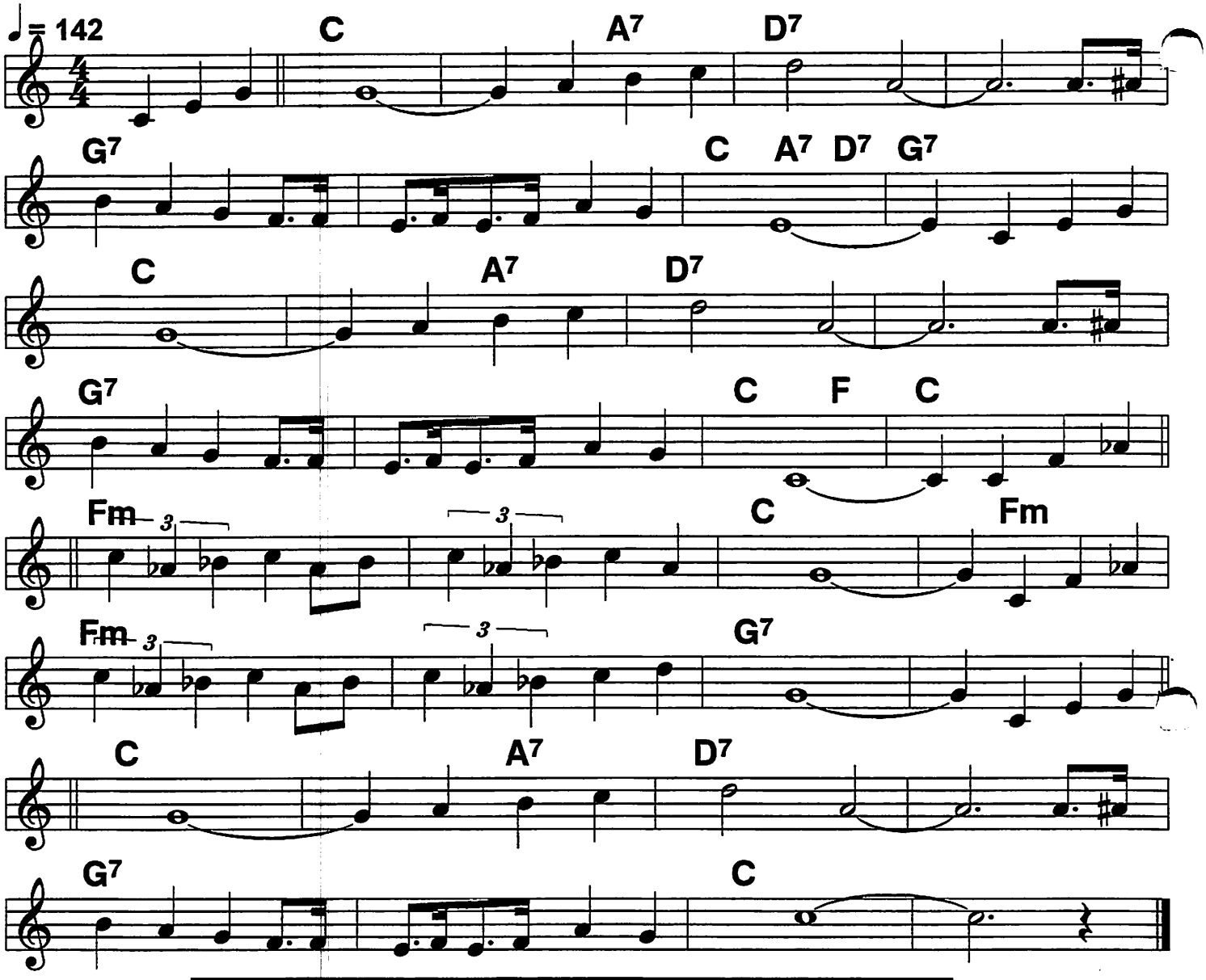
Dorsey (Sy Oliver) out chorus



158 (Bb book) On Treasure Island

Hawaiian style syncopated 2-beat

Tommy Dorsey, 1935



Some bands add a "latin tinge" (rhumba) to bridge

(I sailed a-) Way/// /to treasure Is-/land,/ /// and my
Heart stood still when I landed on the silv'ry shore./// /We met that
Day/// /on treasure is-/land,/ ///and the
Smile you gave was the treasure I'd been craving
for./// /Then came those

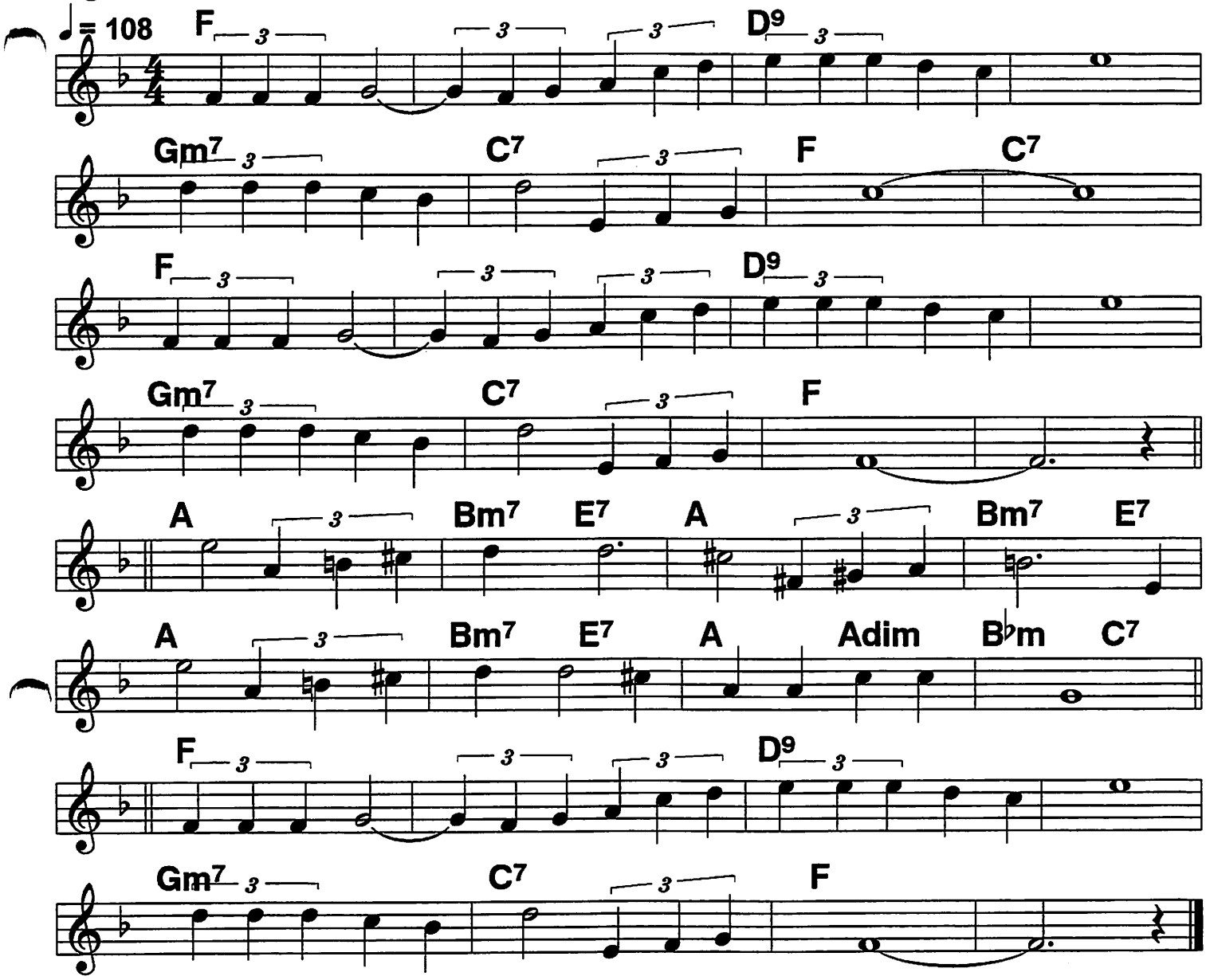
Moments of bliss in the shade of the shel'tring palms./// /I still re-
Member your kiss, as you nestled within my arms./// /I searched for
---
Gold/// /on treasure is-/land/ ///and I
Found that gold when you gave your golden love to me./// ///|

Once In A While

Bb book

Light 4/4

Tommy Dorsey hit, 1937



Once in a while/ /will you try to give one little thought to me.///
Though someone else may be/ nearer heart./// ////
Once in a while/ /will you dream of the moments I shared with you.///
Moments before we two/ drifted a- part./// ///In

Love's smouldering ember,// One/ spark may re- main.// If
Love/ still can re- member,/ the spark may burn a- gain.///

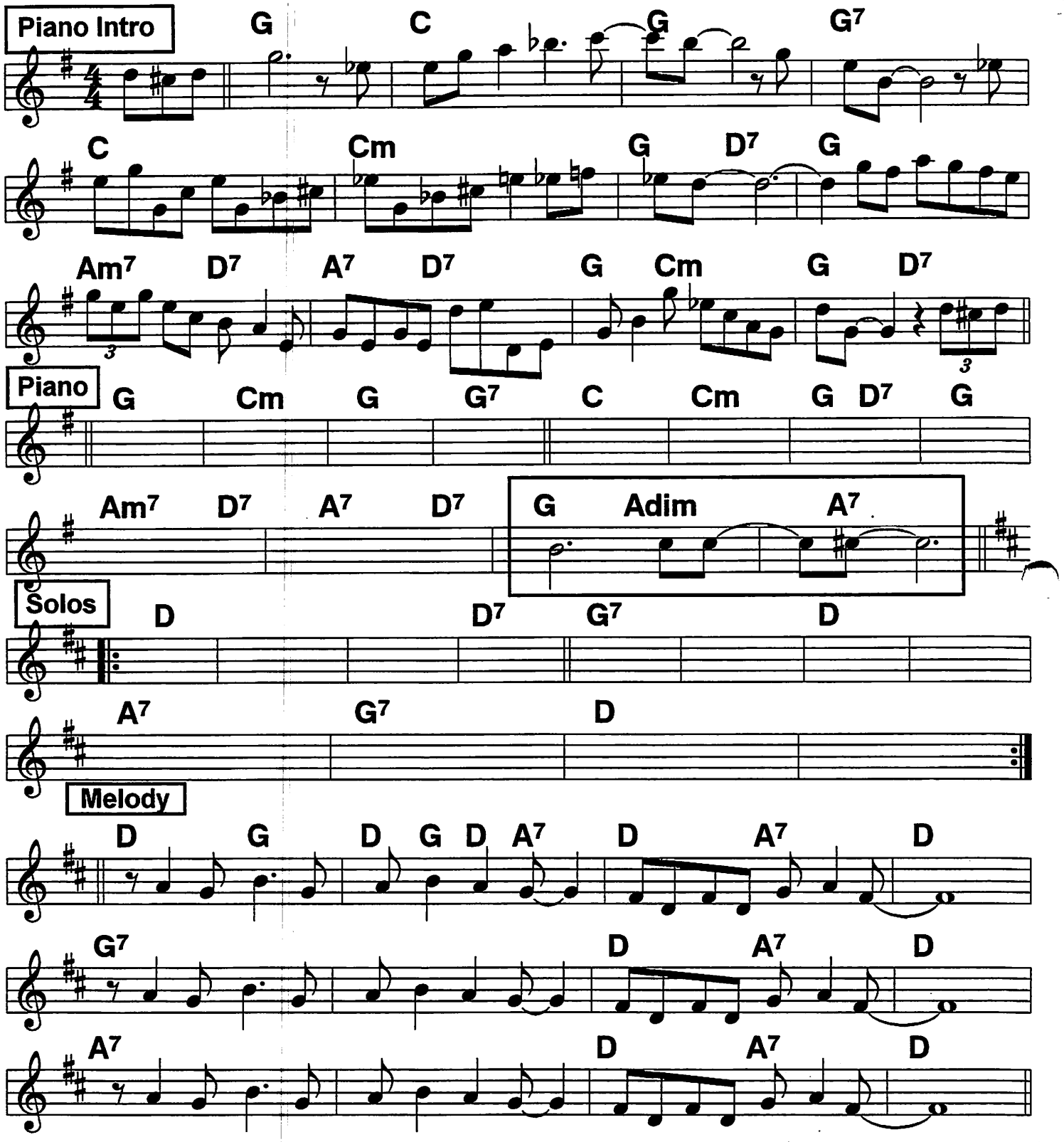
I know that I'll/ /be contented with yesterday's memor- y,///
Knowing you think of me, once in a while./// ///|

160 Bb book One O'Clock Jump (1)

Solid swing 4/4

♩ = 160

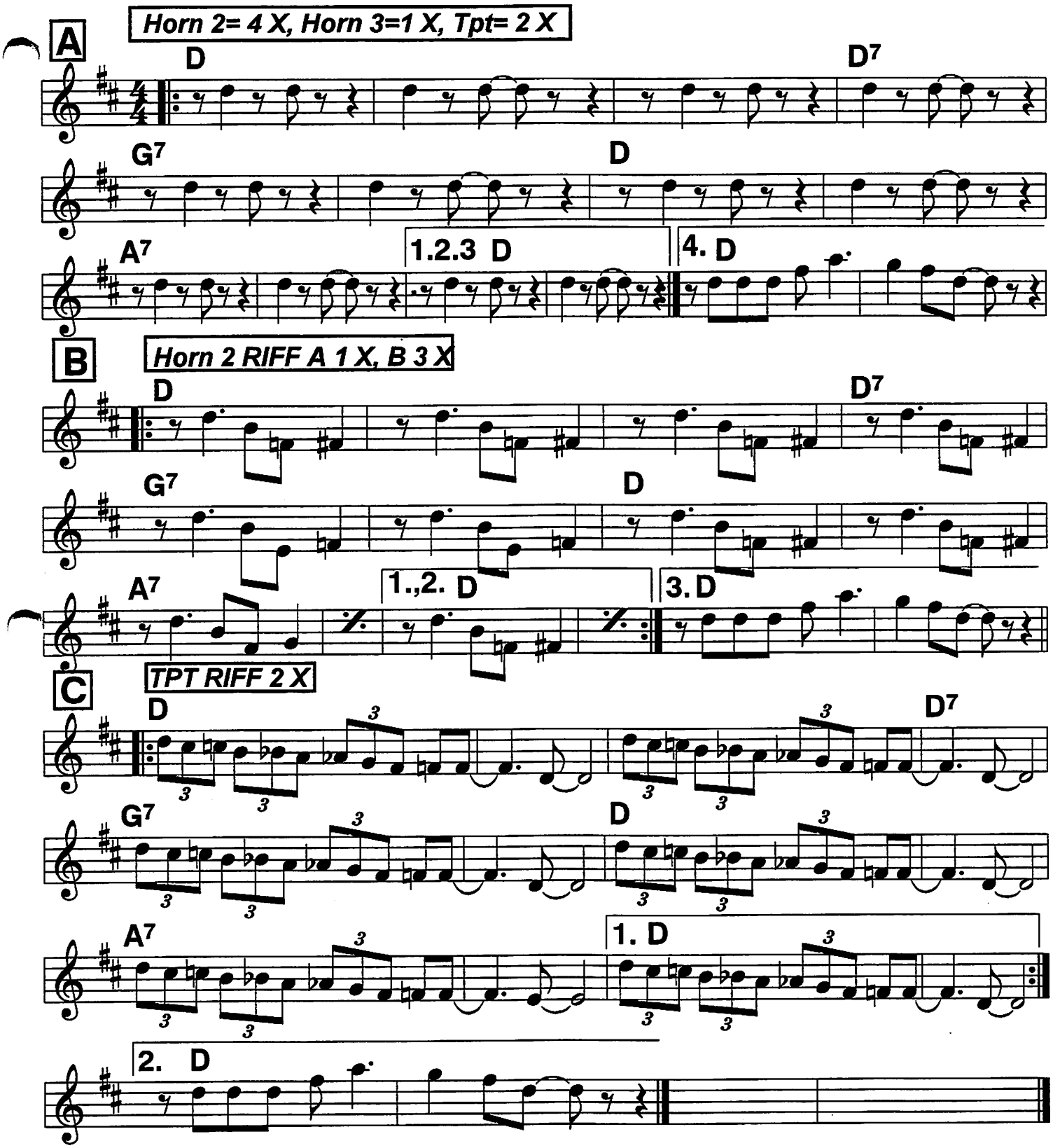
Count Basie classic, 1937



ROUTINE: KEY- F: Piano 24 bars intro; KEY- C: round of solos; Melody; RIFFs

One O'Clock Jump (2)

Bb book



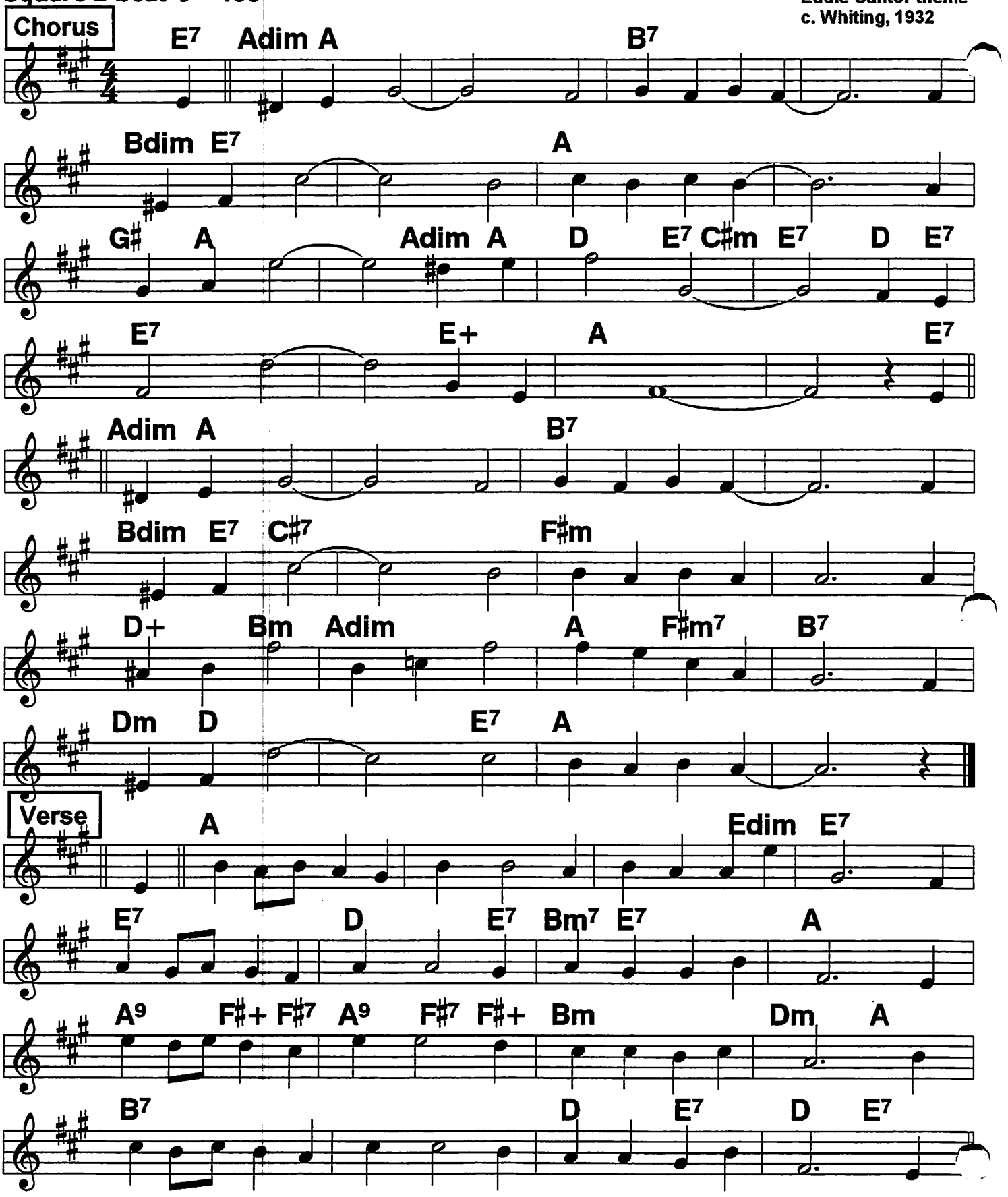
ROUTINE: After MELODY, SAX 1 A 3 X, SAX 2 B 3 X. TPT A 1 X, C 2 X. If 3 horns, the LAST X, one horn plays each riff, all play same ending.

Bb book

One Hour With You

Square 2-beat ♩ = 136

Eddie Cantor theme
c. Whiting, 1932



Out Of Nowhere

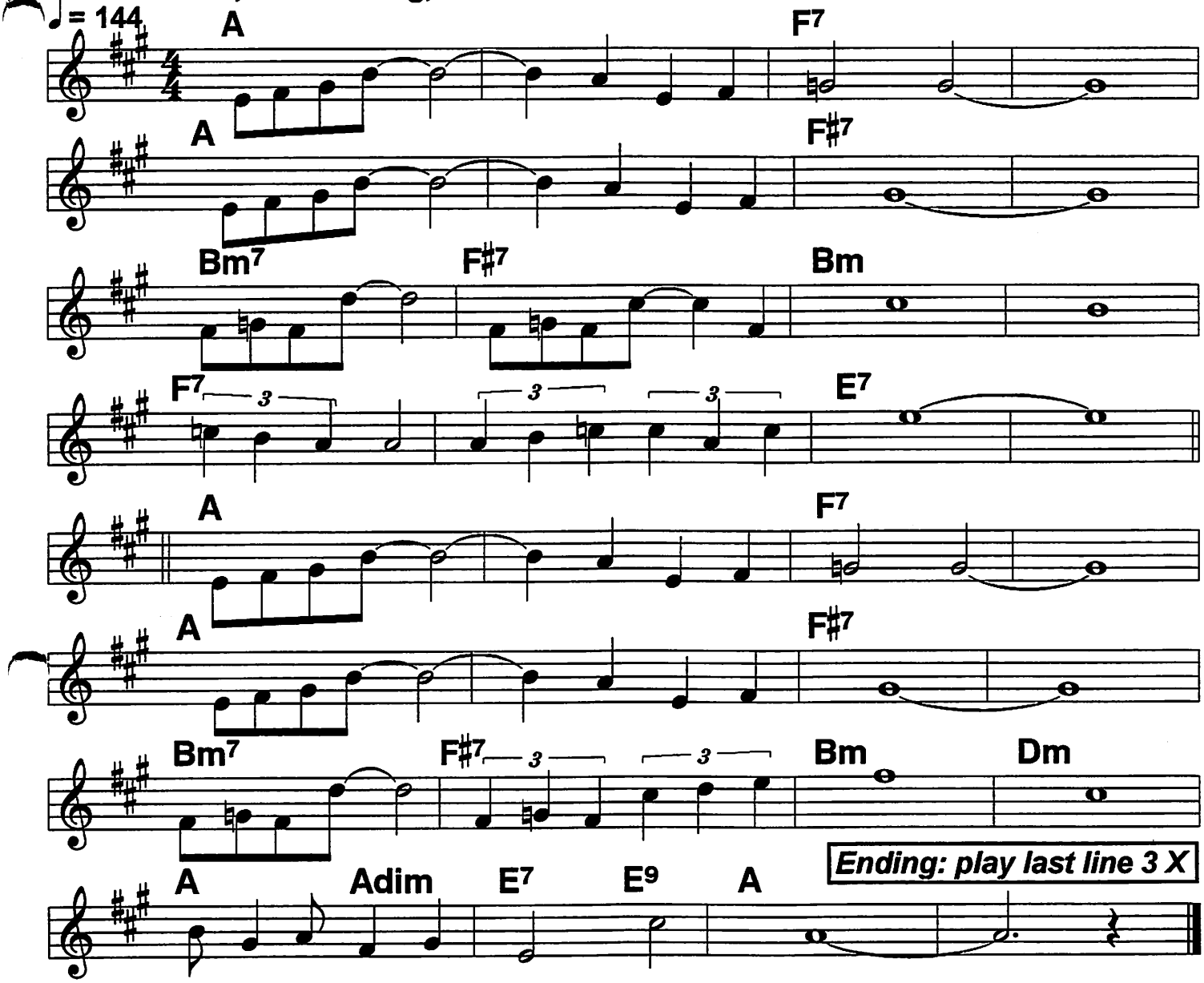
Bb book

♩ = 124 ♩ = 164

2-beat foxtrot; or 4/4 swing, moderate or hot

Bing Crosby; c. 1931

♩ = 144



You came to me/ / from out of no-/where,/ ////
You took my heart/ / and found it free./// ////
Wonderful dreams,/ wonderful schemes from no-/// where.///
Made ev'ry hour/ sweet as a flower for me./// ////

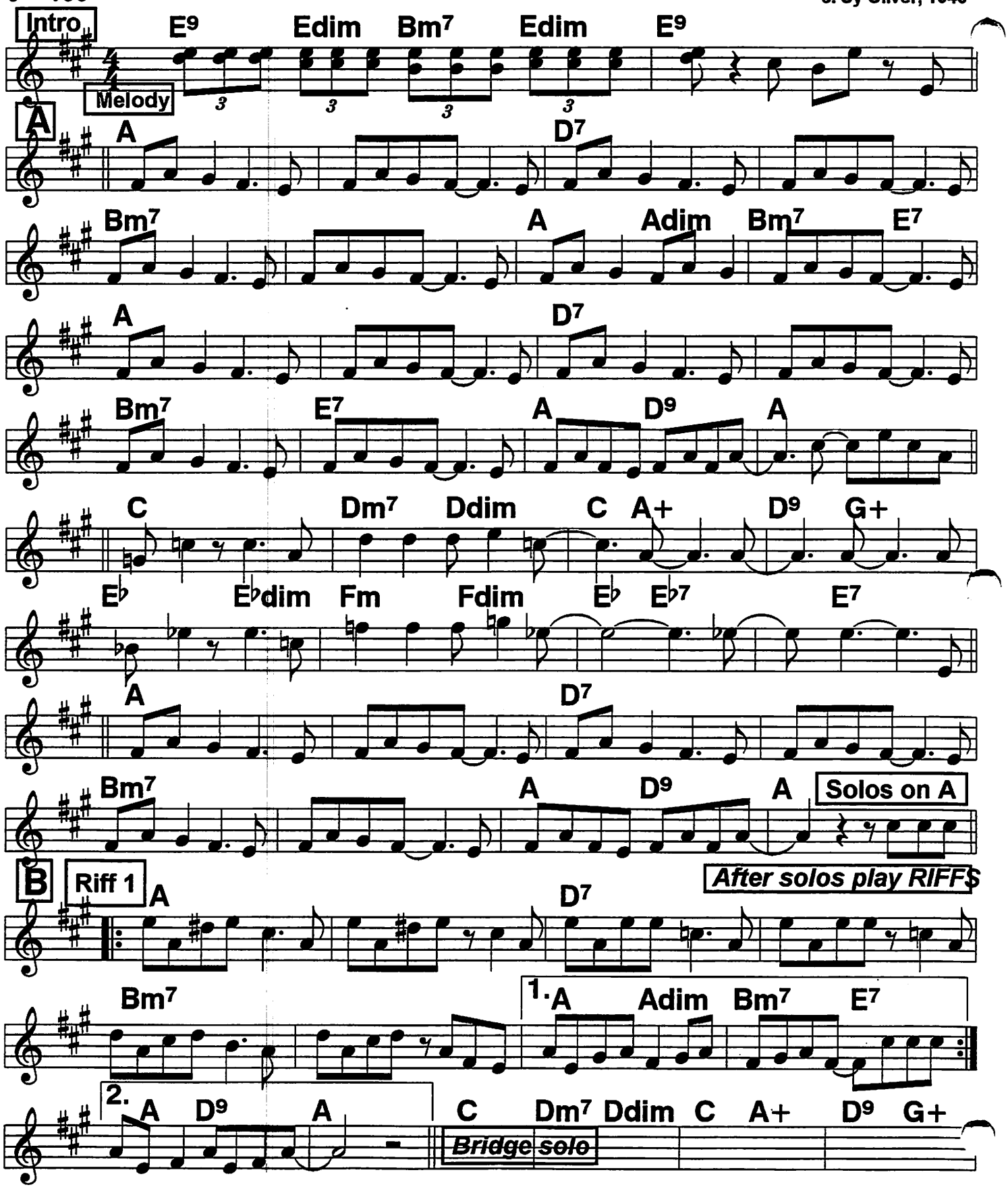
If you should go/ /to your no-/ where,/ ////
leaving me with/ / a memo- ry,/// ////
I'll always wait/ for your return out of no-/// where,///
Hoping you'll bring your love/ to/ mee./// ///|

163 Bb book

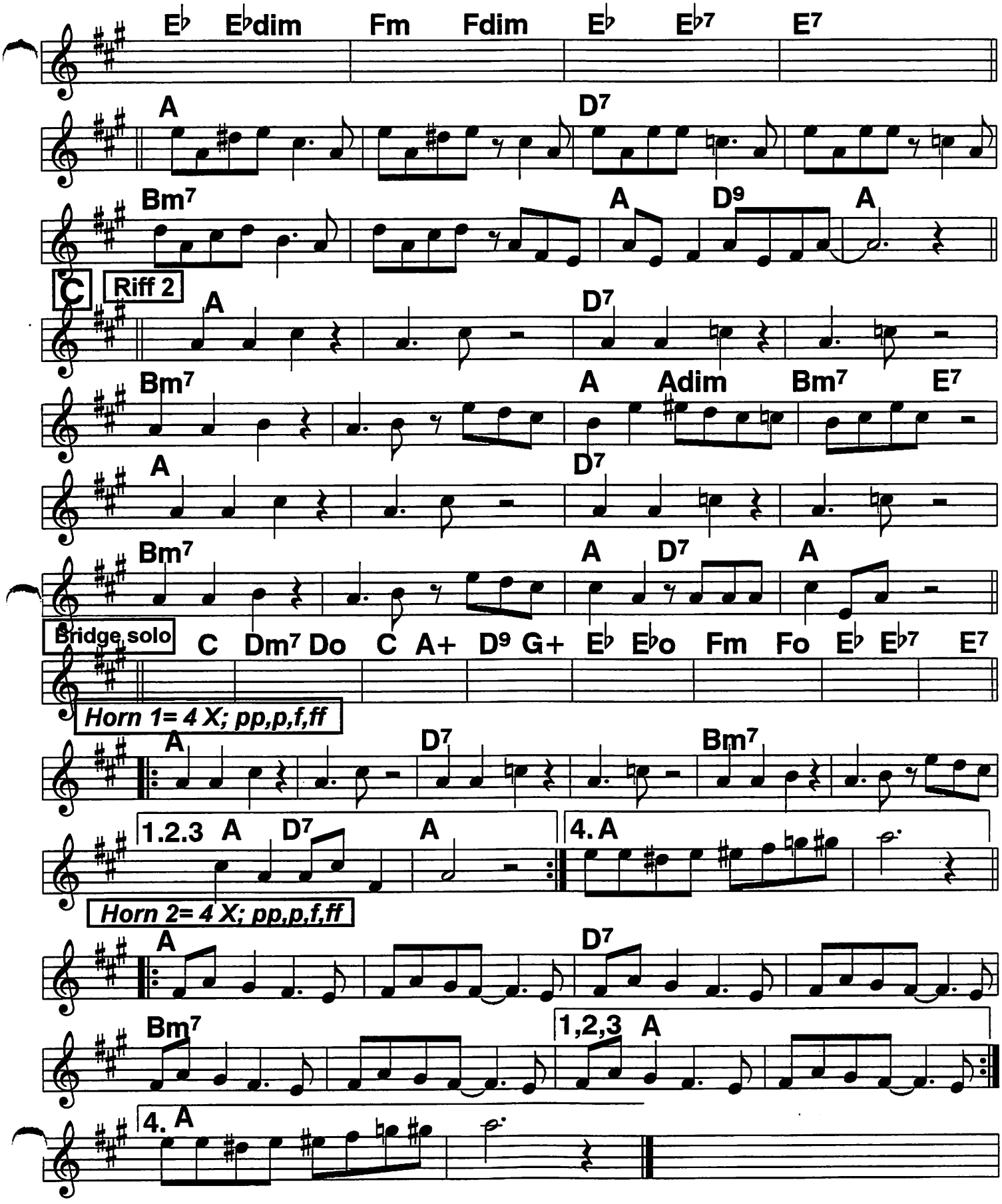
Opus One (1)

Solid 4/4 swing
♩ = 160

Tommy Dirsey hit;
c. Sy Oliver, 1943



Opus One (2)

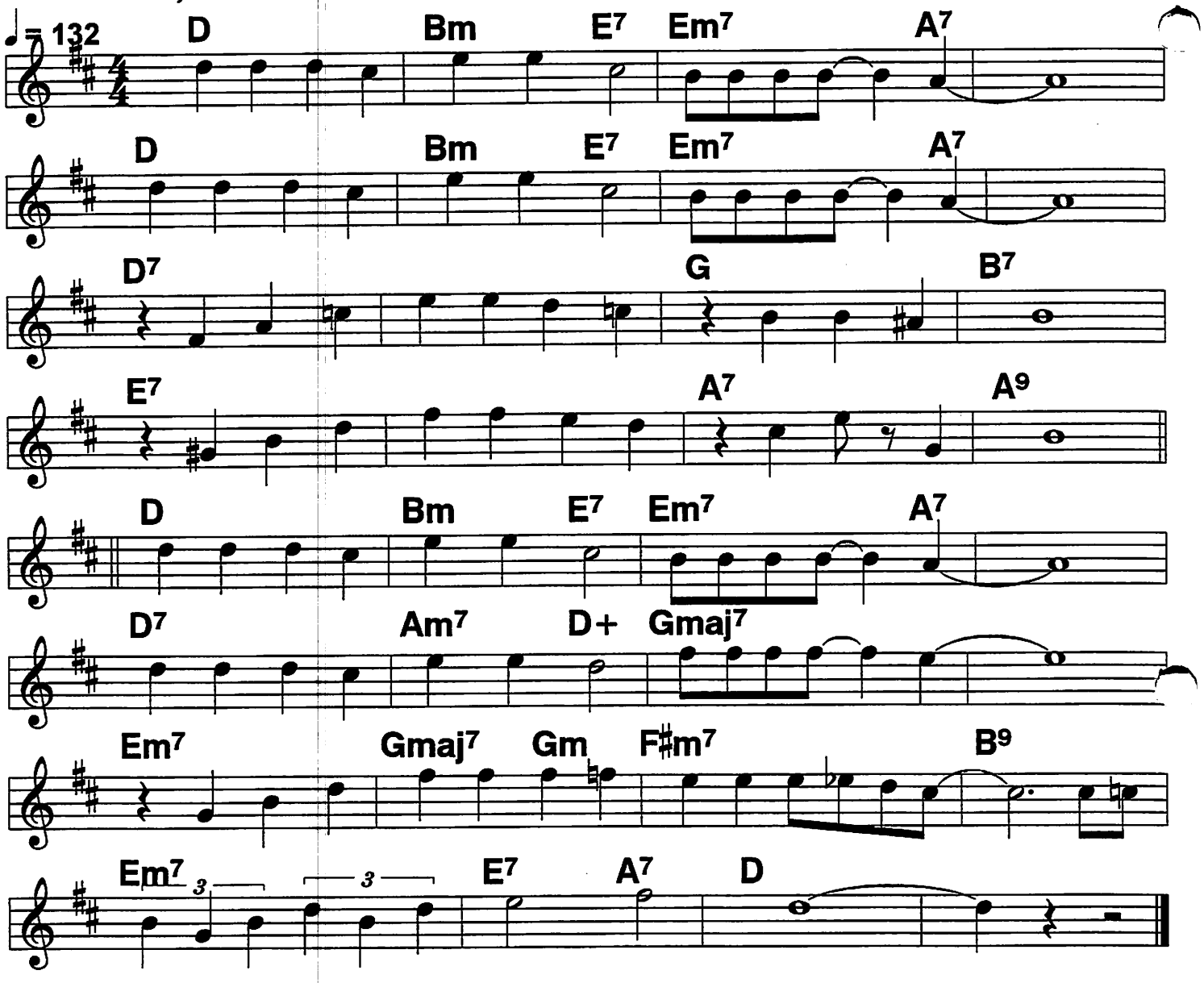

E♭ E♭dim Fm Fdim E♭ E♭7 E7
A D7
Bm7 A D9 A
C Riff 2
A D7
Bm7 A Adim Bm7 E7
A D7
Bm7 A D7 A
Bridge solo
C Dm7 Do C A+ D9 G+ E♭ E♭o Fm Fo E♭ E♭7 E7
Horn 1= 4 X; pp,p,f,ff
A D7 Bm7
1.2.3 A D7 A
4. A
Horn 2= 4 X; pp,p,f,ff
A D7
Bm7
1,2,3 A
4. A

Pennies From Heaven

Bing Crosby, Jimmy Dorsey, Billie Holiday; c. 1936

♩= 156

4/4 not slow; or Louis Prima Shuffle



Ev'ry time it rains, it rains/ pennies from Heaven ////
Don't you know each cloud contains/ pennies from Heaven. ///
You'll find your fortune falling |all over town,///
|Be sure that your umbrella |is upside down.///

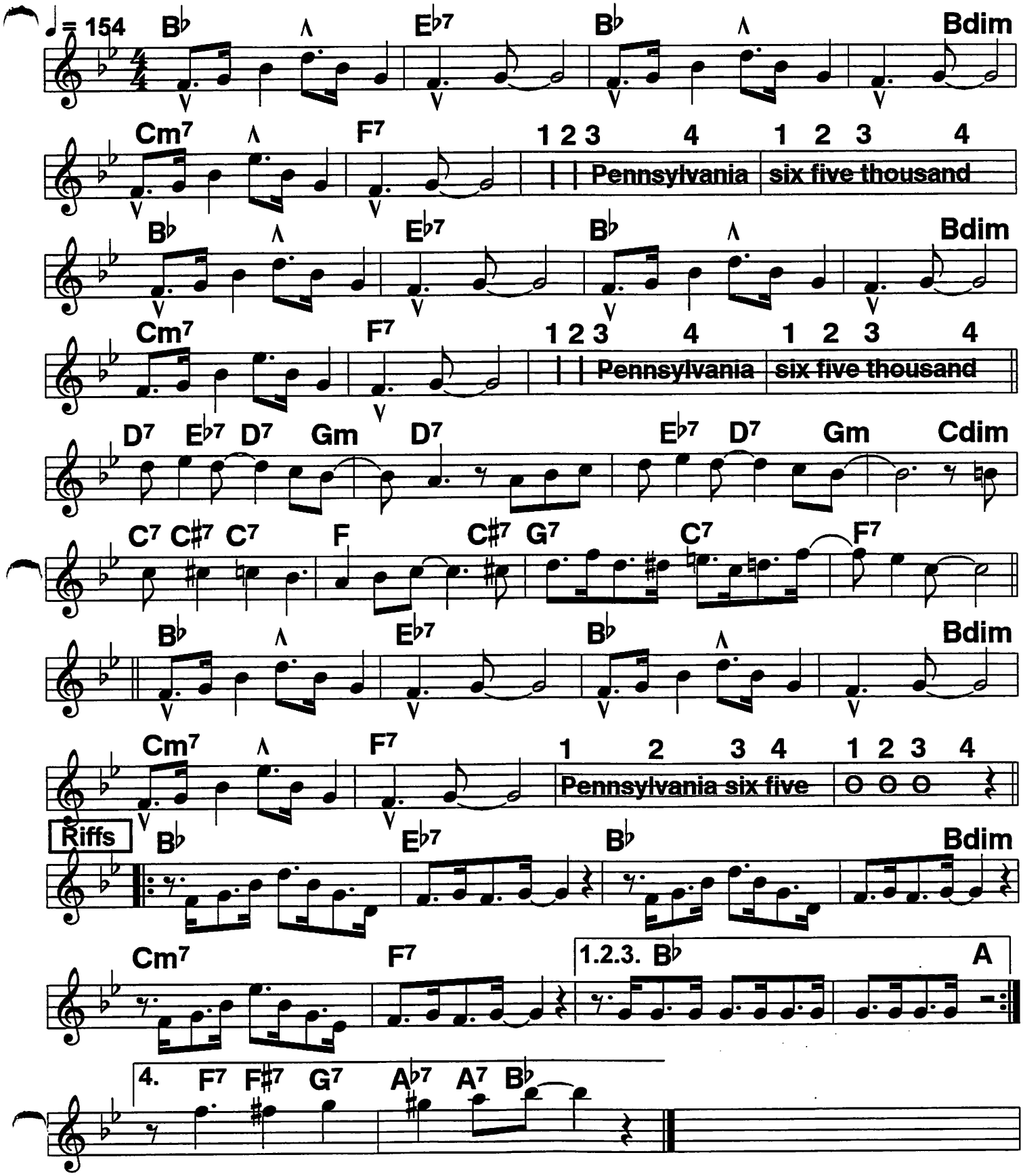
Trade them for a package of/ sunshine and flowers, ////
If you want the things you love,/ you must have showers ////
| so when you hear it thunder don't run under a tree.//There'll be
Pennies from heaven for you/ and/ me./// ///|

Pennsylvania 6-5000

Bb book

4/4 swing; some emphasis on 1 & 3

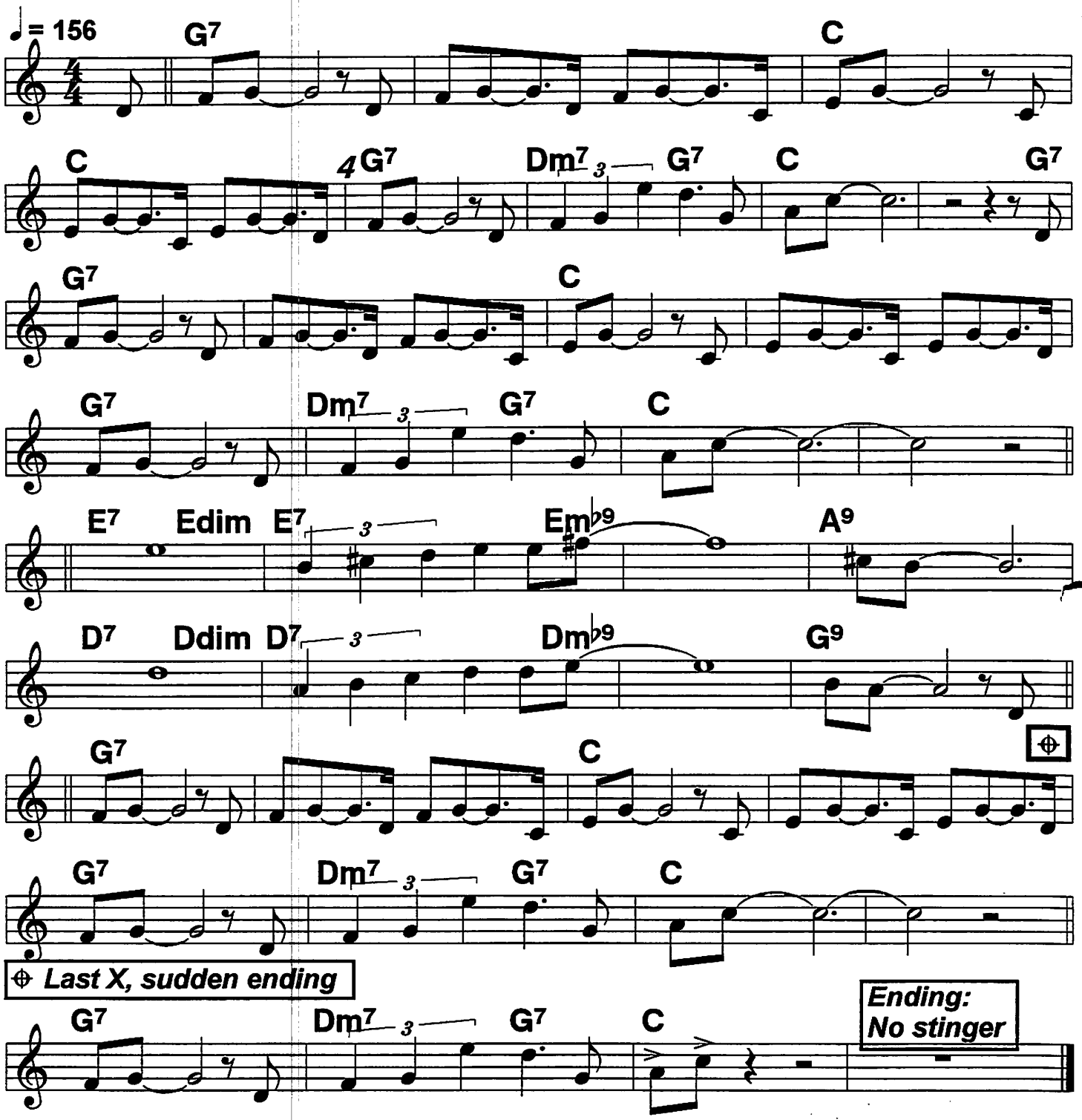
Glenn Miller hit, 1940



Perdido (1)

4/4 swing; moderate;
Ellington played it slowly ♩ = 128

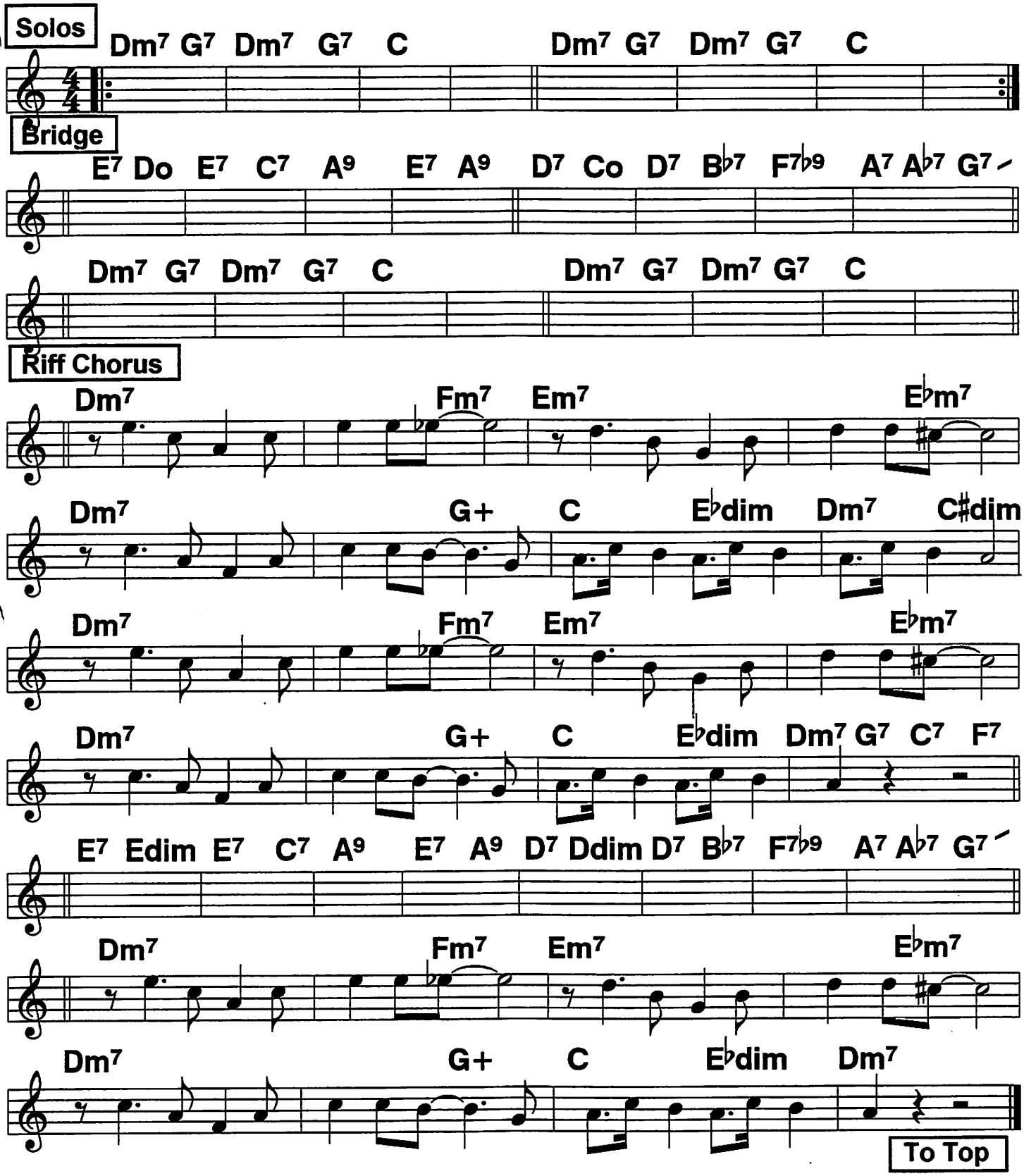
c. Ellington, 1942



First & Last chorus, RHYTHM "PLAY" the melody.
(Remind the Drummer!!) Horns play melody in Unison

Perdido (2)

Bb book



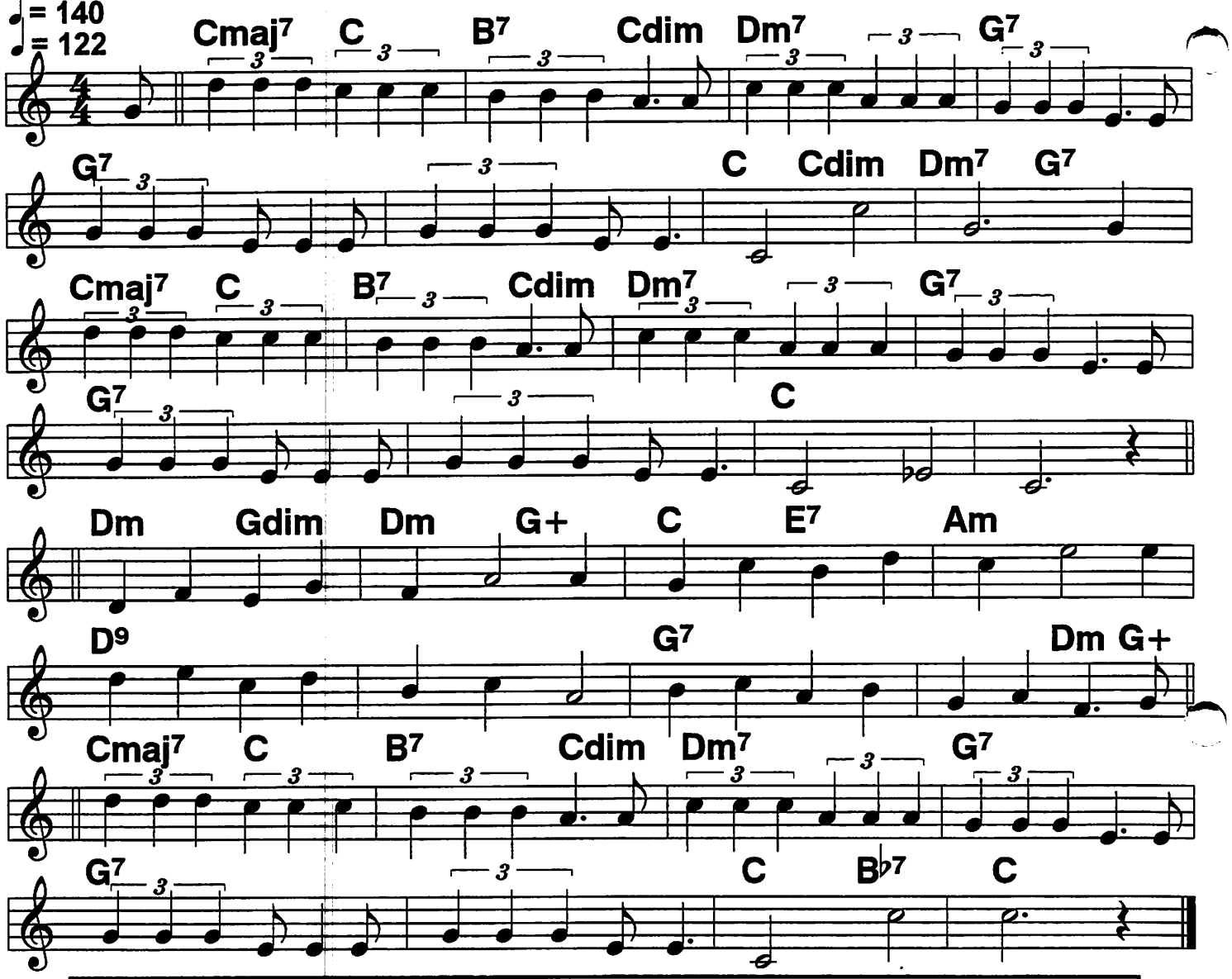
167 (Bb book) Penthouse Serenade

MEDLEY: Manhattan, Penthouse serenade

c. 1931

Swing 4/4, or 2-beat

♩ = 140
♩ = 122



(Just) Picture a penthouse way up in the sky, with
hinges on chimneys for stars to go by, a
Sweet slice of heaven for just you and I when we're/ a-/ lone.//From
All of society we'll stay aloof, and
live in propriety there on the roof, two
Heavenly hermits we will be in truthg when we're/ a-/ lone.//|

We'll see life's mad pattern/ as we view old Man- hattan,/ then
We can thank our lucky stars,/ that we're living as we are. In

---

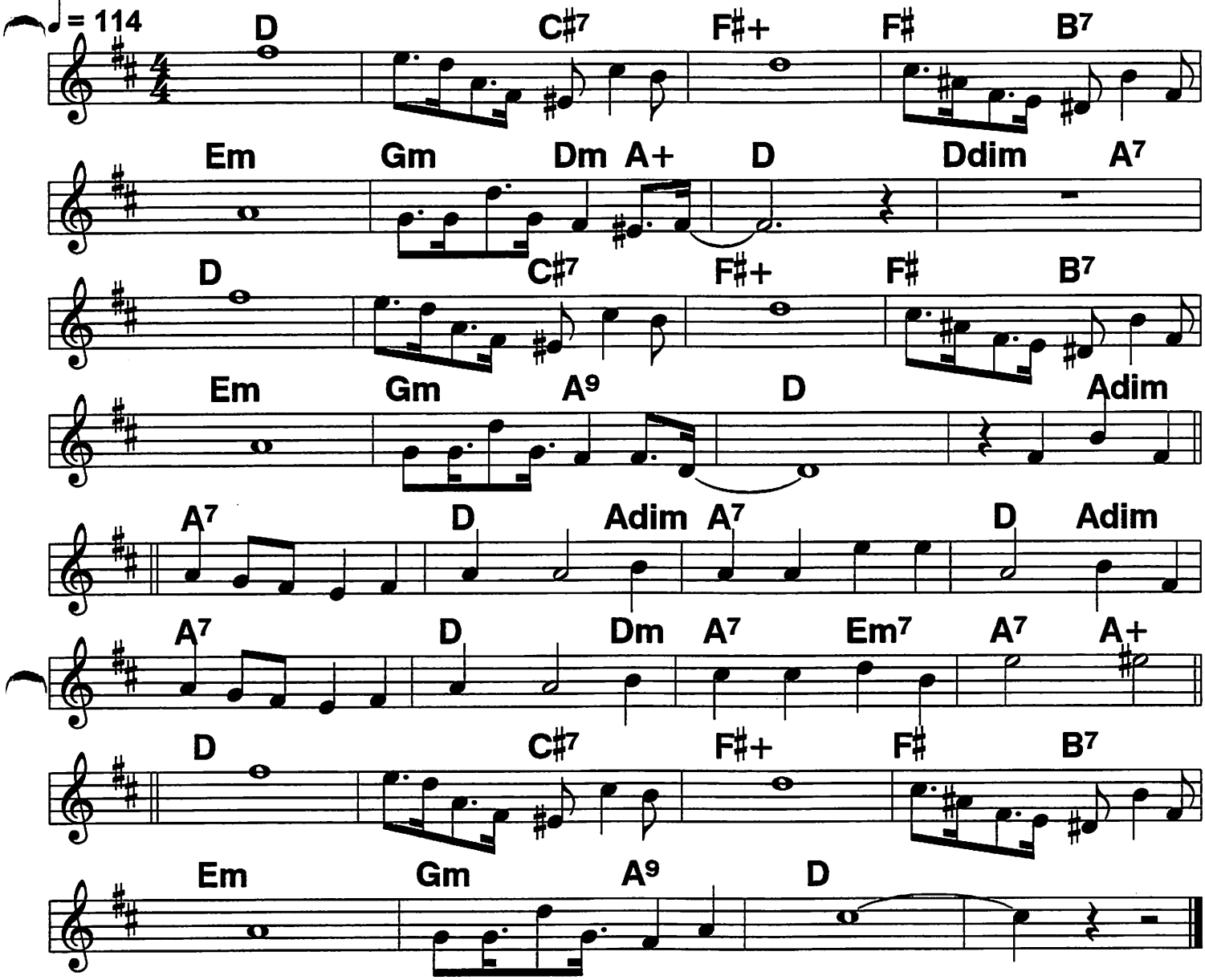
Our little penthouse, we'll always contrive to
keep love and romance for- ever alive, in
View of the Hudson just over the Drive, when we're/ a-/ lone.//|

Please

Bb book

Lilting 2-beat

Bing Crosby hit, 1932;
c. Rainger



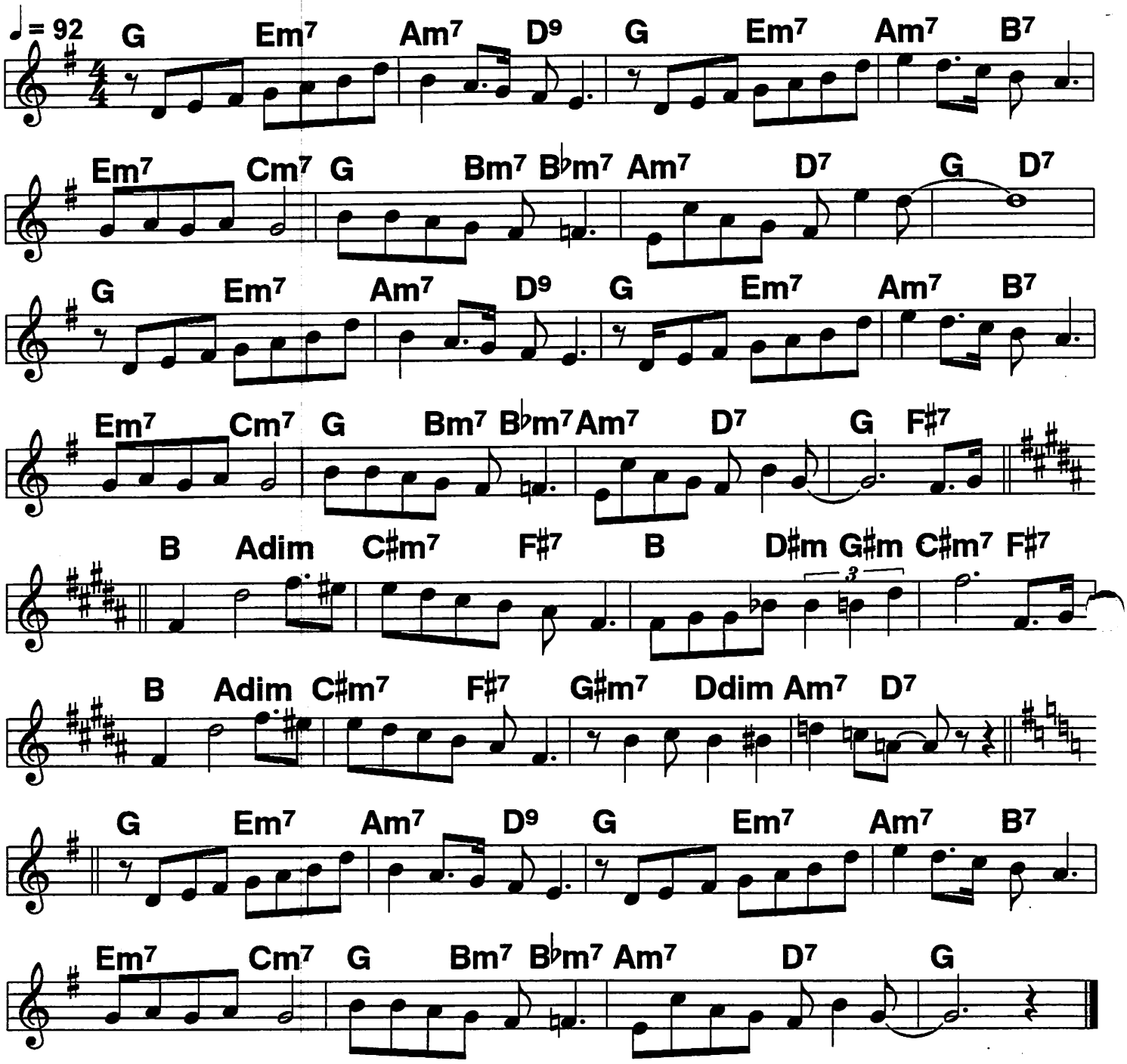
Please/// lend your little ear to my pleas/// lend a ray of cheer to my
Please,/// tell me that you love me too.///| ||||
Please,/// let me hold you light in my arms,/// I could find delight in your
Charms,/// ev'ry night my whole life through./// |Your eyes re-
---
Veal that you have the soul of/ an angel white as snow/; but how
long must I play the role of/ a gloomy Romeo- o?/ Oh!/

Please/// say you're not intending to
tease,/// speed the happy ending and
Please/// tell me that you love me too./// /|||

169 Polka Dots And Moonbeams

Tommy Dorsey;
c. Van Heusen, 1940

Strongly lilting 2-beat



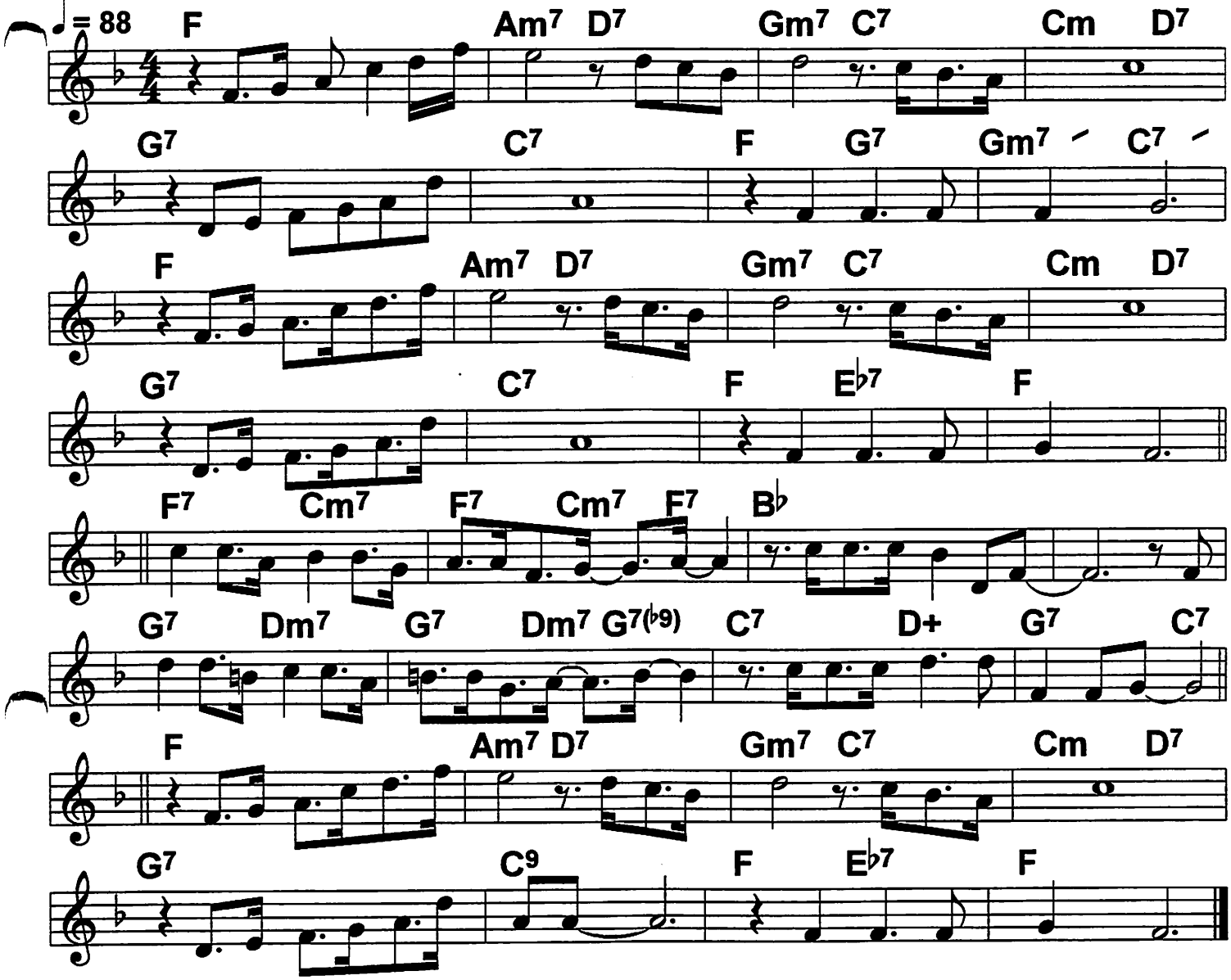
PS I Love You

Bb book

170

4/4 slow, very rhythmic, strong lilt

c. Gorden Jenkins, 1934



|Dear, I thought I'd drop a line/ |the weather's cool/| the folks are fine.///
|I'm in bed each night at nine,/// |P.S. I love you.//
|Yesterday we had some rain,/|But all in all,/| I can't com- plain;///
Was it dusty on the train?/// |P.S. I love you.//

|write to the Browns just as soon as you're able,
they came around to call.///
I burned a hole in the dining room table,
|and let me see, I guess that's all./

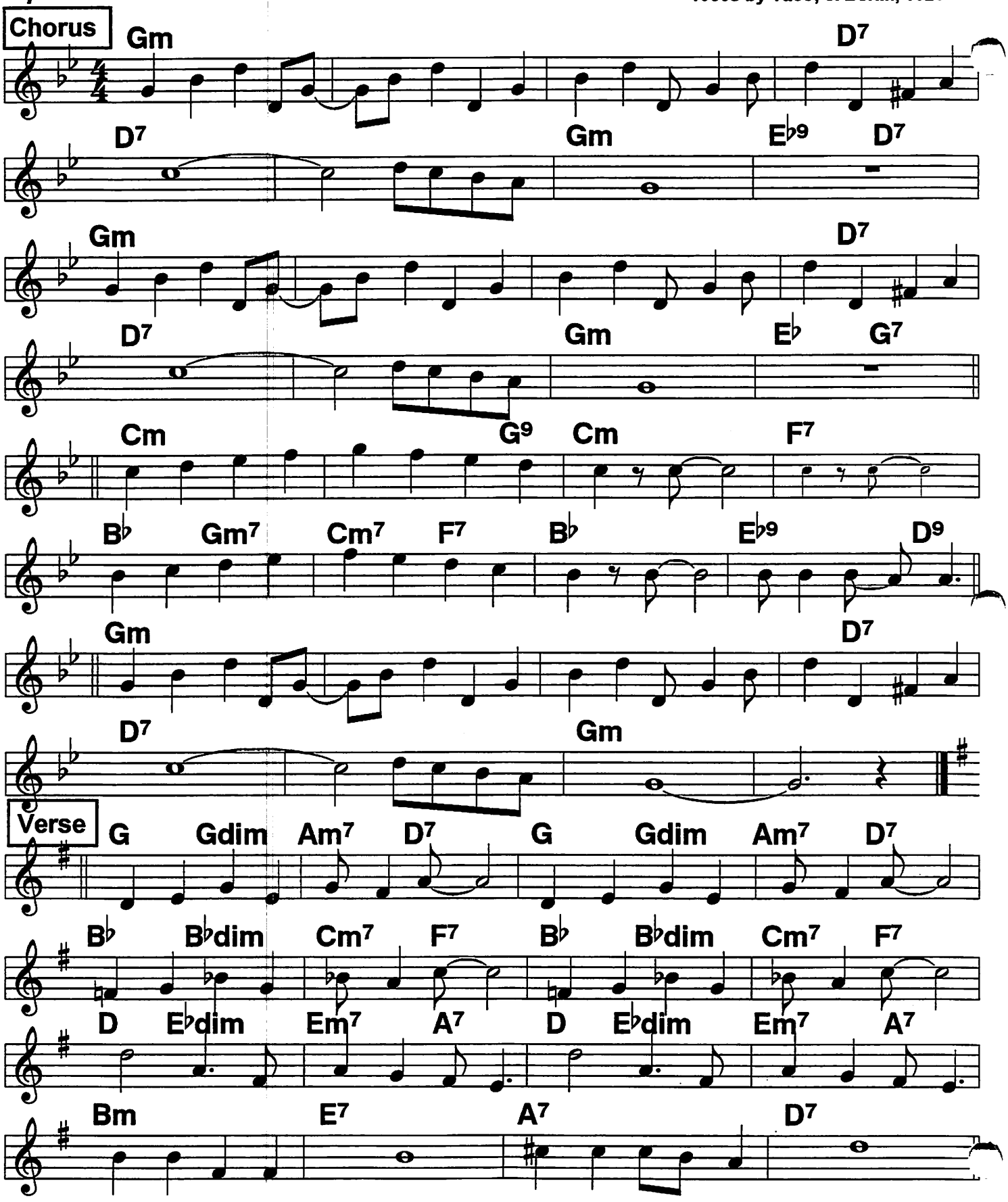
|Nothing else for me to say,/|And so I'll close,/| but by the Way,///
|Ev'rybody's thinking of you// |P.S. I love you.//

171 Bb book

Puttin' On the Ritz

Astaire; in Young Frankenstein;
1980s by Taco; c. Berlin, 1928

Square 2-beat ♩ = 182



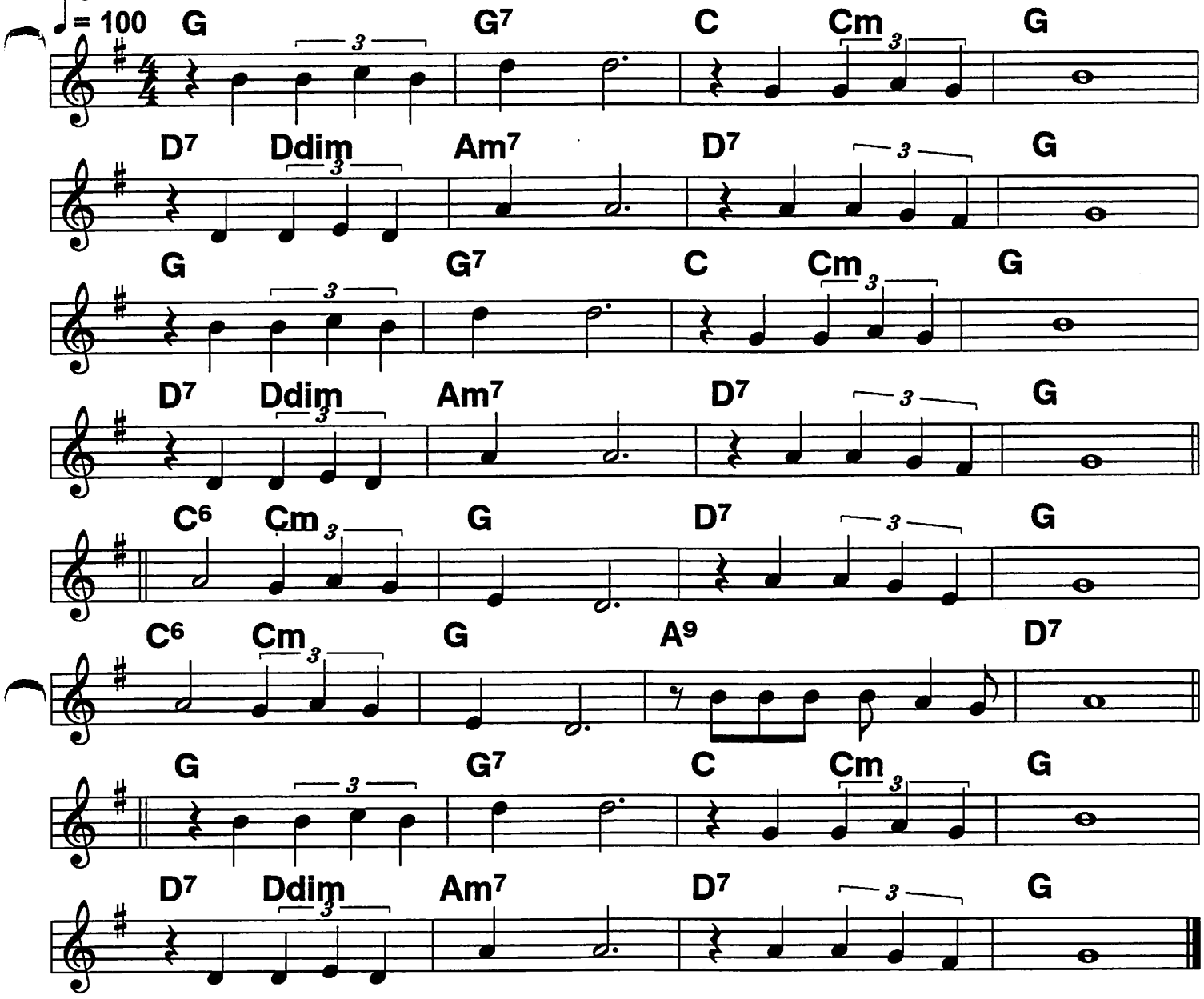
Red Sails In the Sunset

Bb book 172

1935

Light 4/4

♩ = 100



|Red sails in the sunset.// |way out on the sea.///
|Oh carry my loved one// |home safely to me.///
|He sailed at the dawning,/ |all day I've been blue.///
|Red sails in the sunset// |I'm trusting in you.///

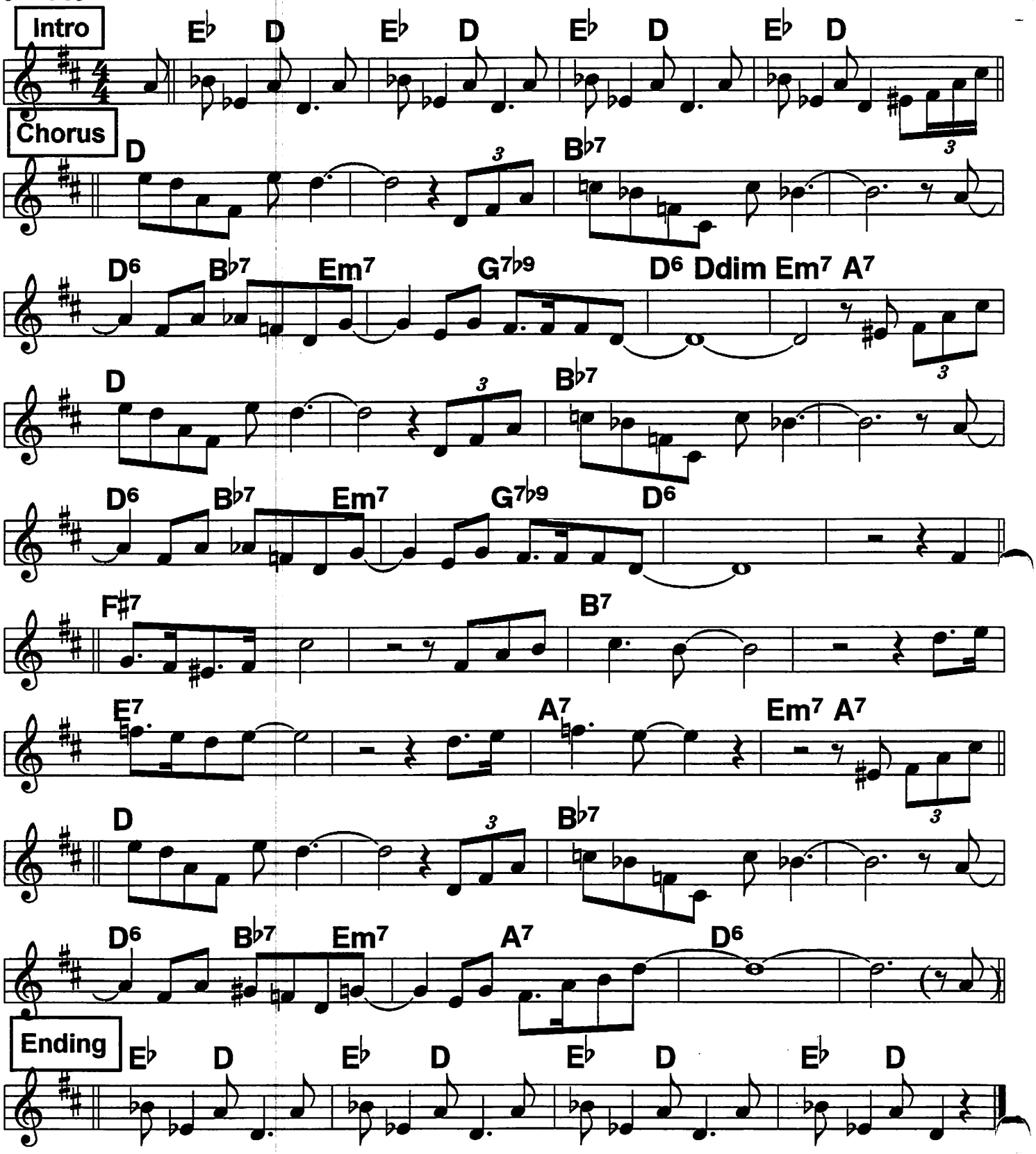
Swift/ wings you must borrow,// |make straight for the shore;///
We/ marry to- morrow,// and he goes sailing no more.//|

|Red sails in the sunset.// |way out on the sea.///
|Oh carry my loved one// |home safely to me.///

Robbin's Nest

Moderate 4/4 swing
♩ = 148

c. Jacquet, Thompson, 1947

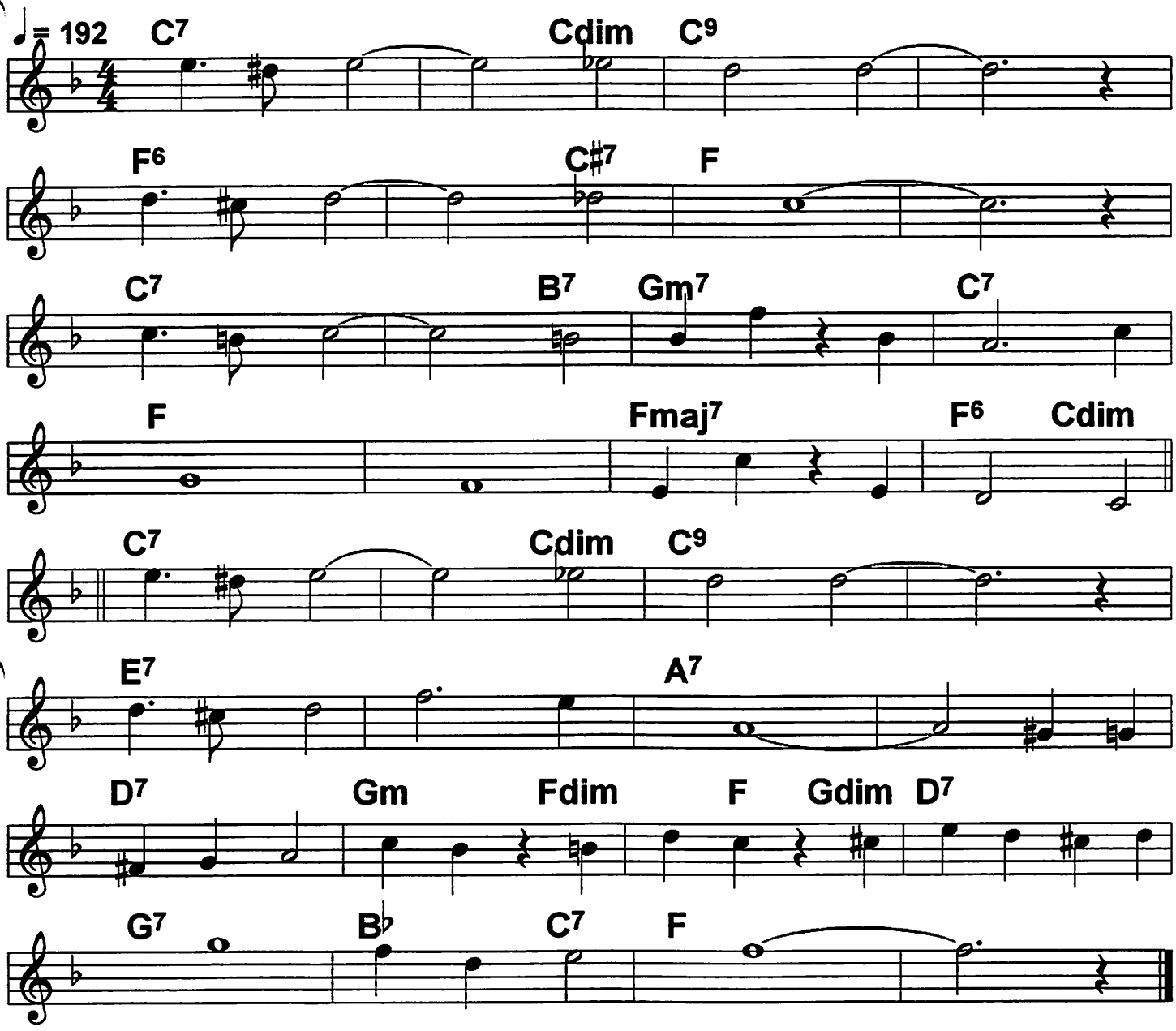


Rosalie

Bb book

Strong 4/4 swing

Artie Shaw; c. Cole Porter, 1937



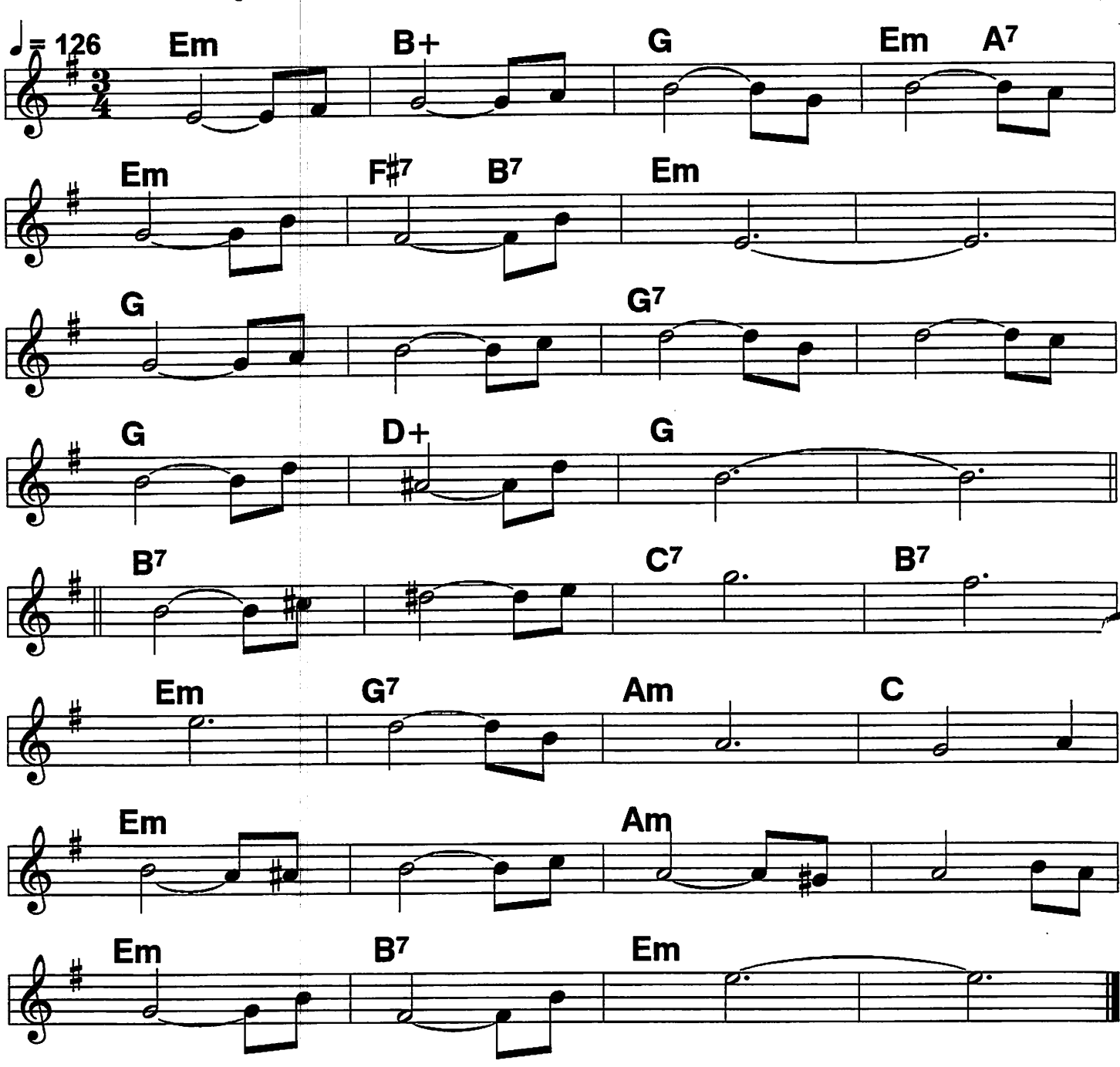
Rosalie/ //my/ dar-/ling/ ///|
Rosalie/ //my/ dream./// ///|
Since one night/ // when/ stars danced| a- bove,// I'm
Oh/// Oh/// so much | in love./ So

Rosalie/ //have/ mer-/cy/ ///|
Rosalie/ don't// de- cline/// //Won't you
Make my life/ thrilling| and tell me| you're willing to be
Mine/// Ros-/alie/ mine/// ///|

175 Bb book Russian Lullaby

Swing tune 1930s; Bunny Berigan 1938; c. Berlin, 1927

Slow waltz or 4/4 jazz ♩ = 142

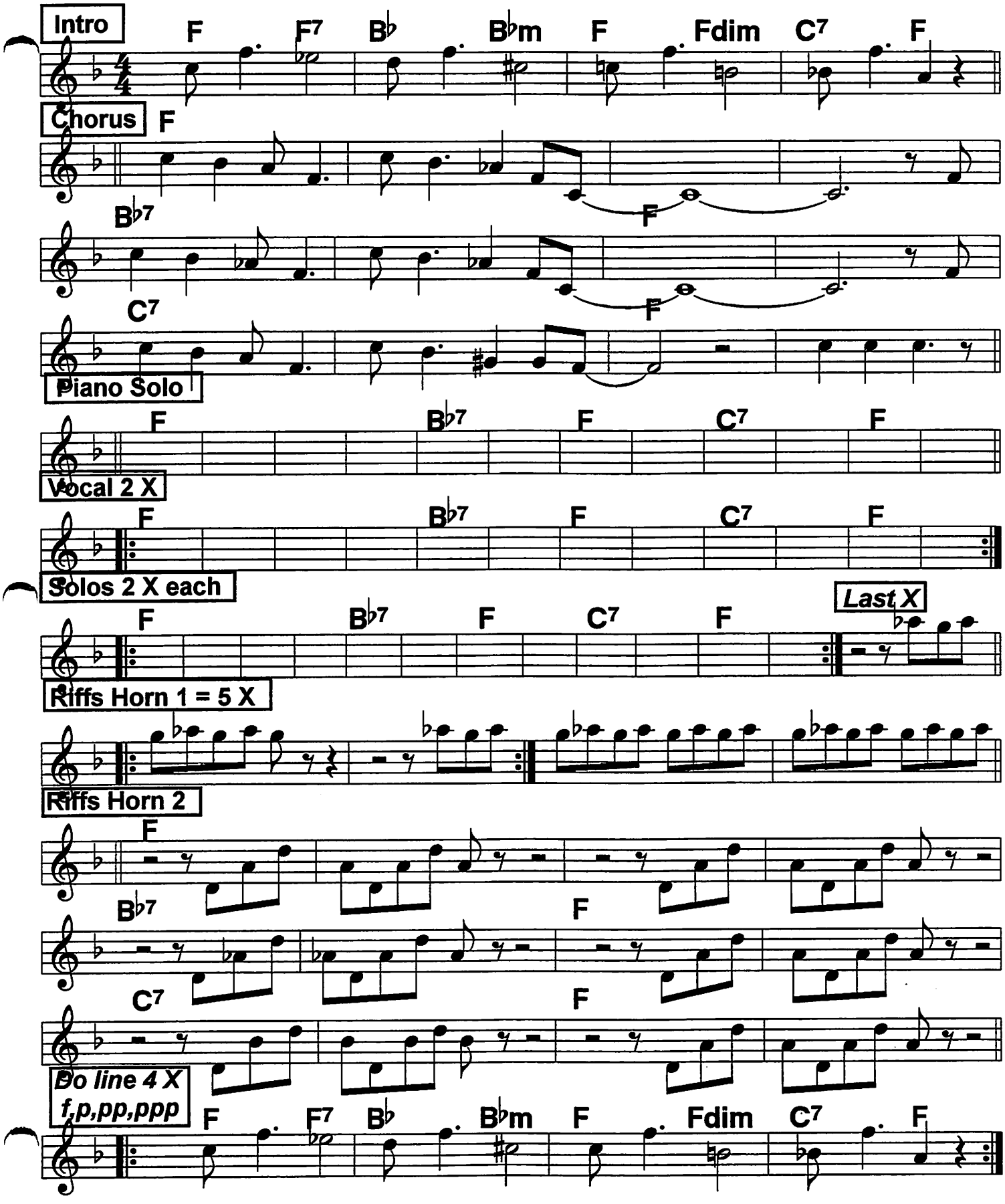


Sent For You Yesterday

Bb book 176

♩ = 162

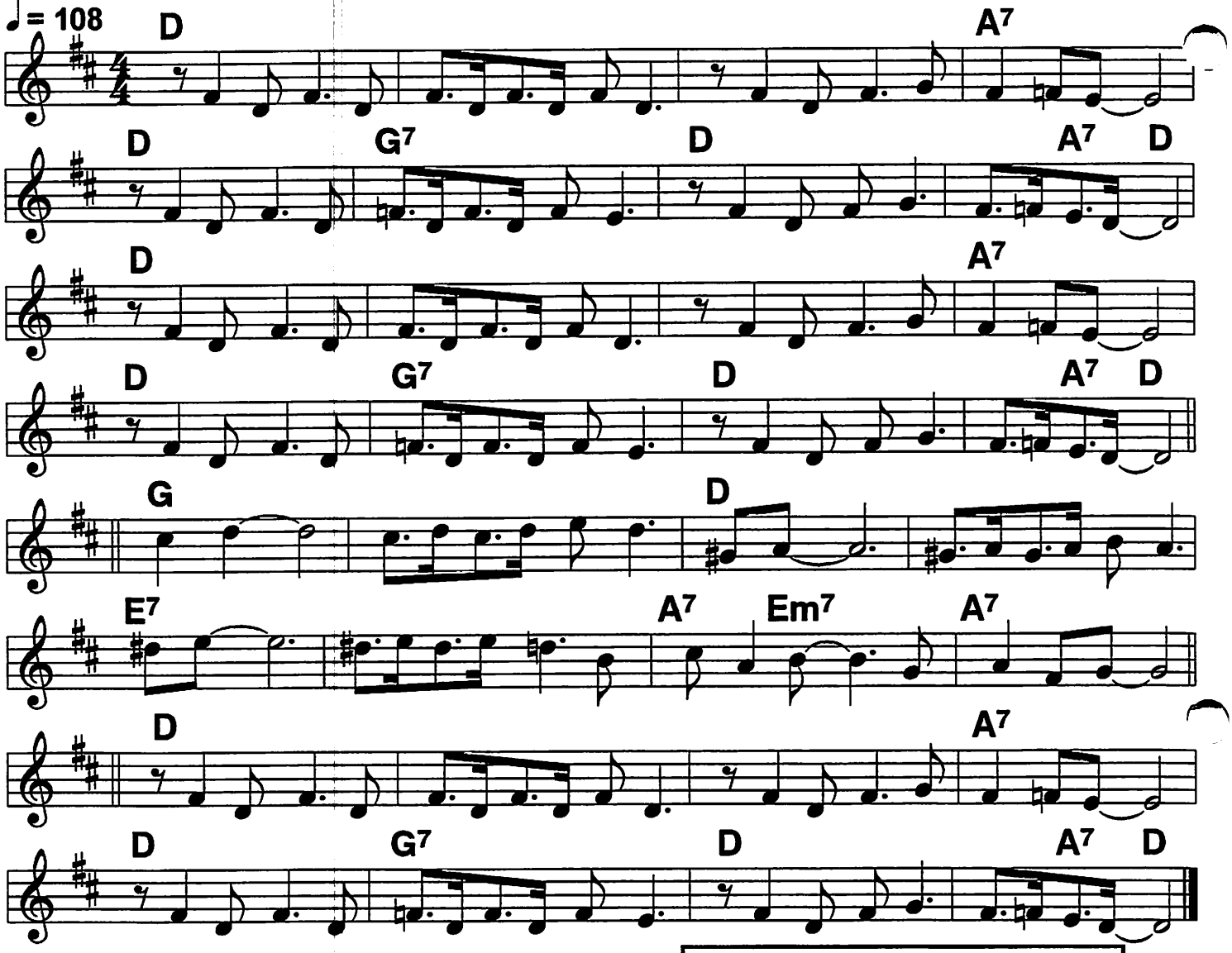
Count Basie hit, 1939



177 (Bb book) Sentimental Journey

Slow shuffle

Les brown, 1945; c. 1944



Ending: play last 2 bars 3 X

|Gonna take/ a sentimental journey, |gonna set my heart at ease/
|Gonna make/ a sentimental journey, |to renew old memories./
|Got my bag, I got my reservation |spent each dime I could afford,/
|Like a child/ in wild anticipation, |long to hear that "All aboard."

Seven,// that's the time we leave, at seven.// I'll be waitin' up for
Heaven,// countin" ev'ry mile of railroad track/ that takes my back./

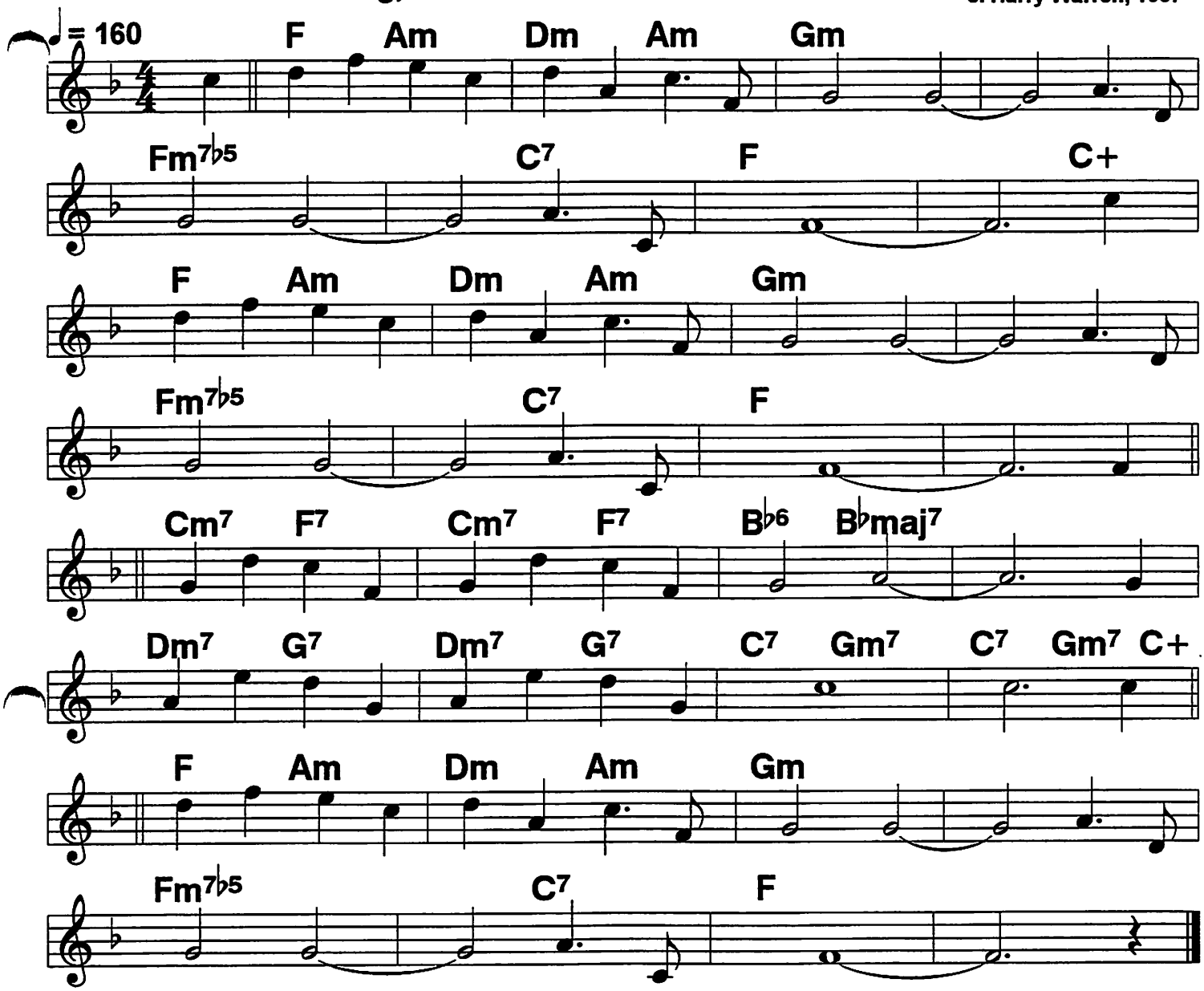
|Never thought my heart would be so yearny,
|why did I de- cide to roam?/
|Gotta take this sentimental journey, |sentimental journey home./

September In the Rain

Bb book 178

Shuffle beat or 4/4 swing; also ballad or 2-beat

c. Harry Warren, 1937



(The) Leaves of brown came tumbling down, re- member.// //In Sep-
Tem-/ber,/ // in the rain./// ///The
Sun went out, just like a dying em-/ber/ //that Sep-
Tem-/ ber/ // in the rain./// ///To

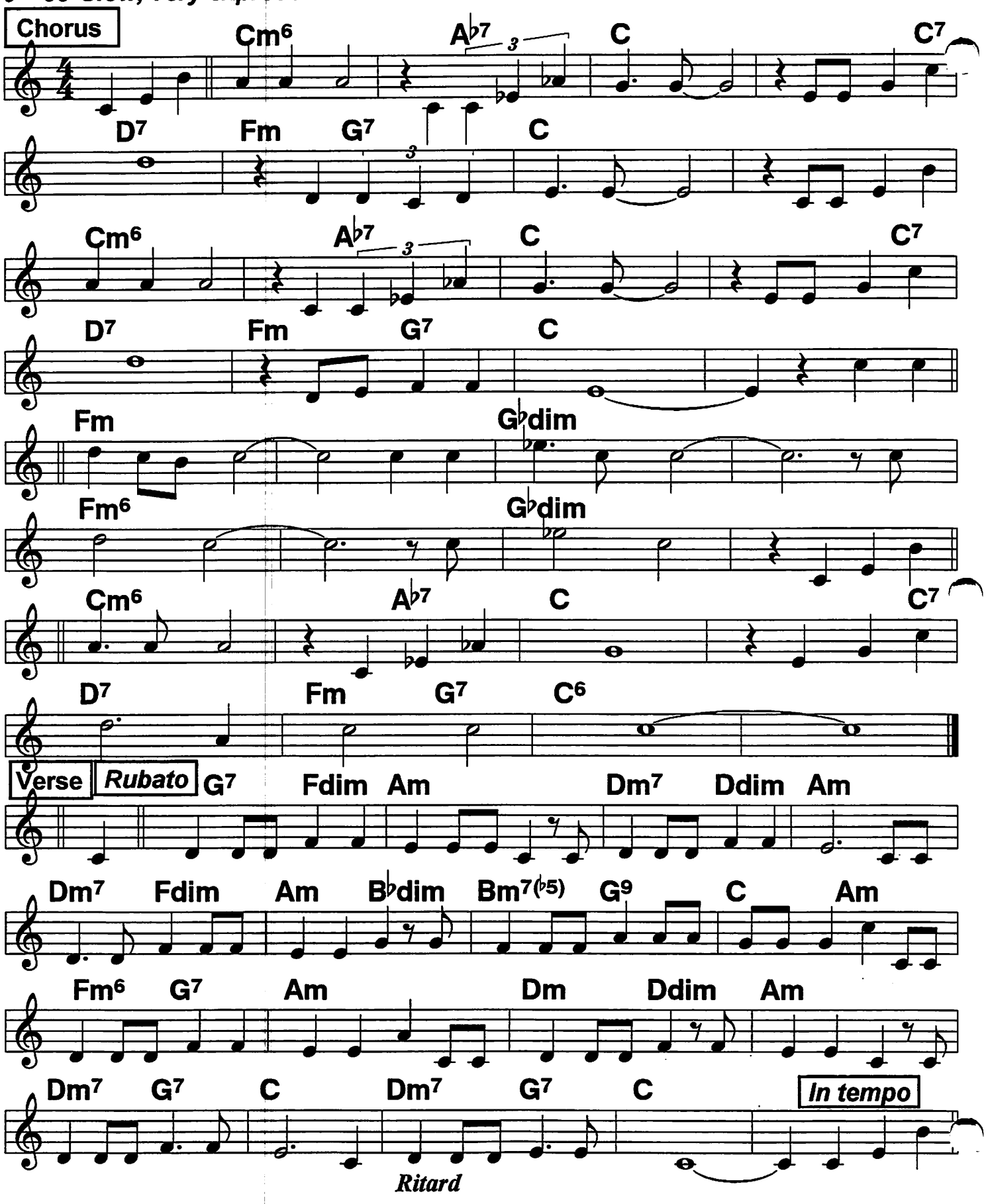
Ev'ry word of love I heard you whis-/per/ ///the
Raindrops seemed to play a sweet re- frain./// ///Though

Spring is here, to me it's still Sep- tem-/ber/ //That Sep-
Tem-/ber/ //in the rain./// ///|

September Song

♩ = 96 *Slow, very expressive 4/4*

Sinatra hit, 1946; c.1937



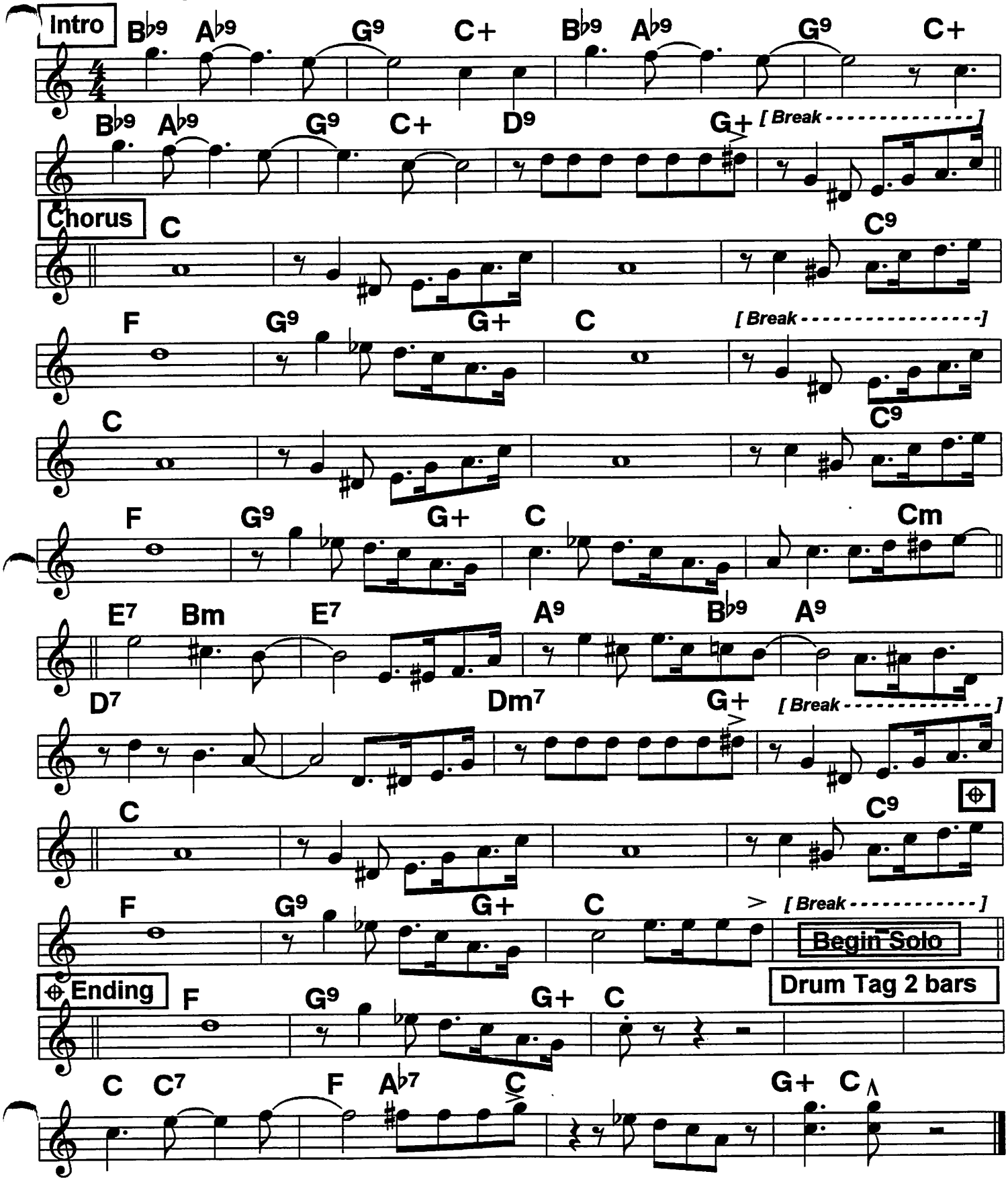
720 In the Books

Bb book

♩ = 158

Rockin' boogie shuffle; Piano play boogie

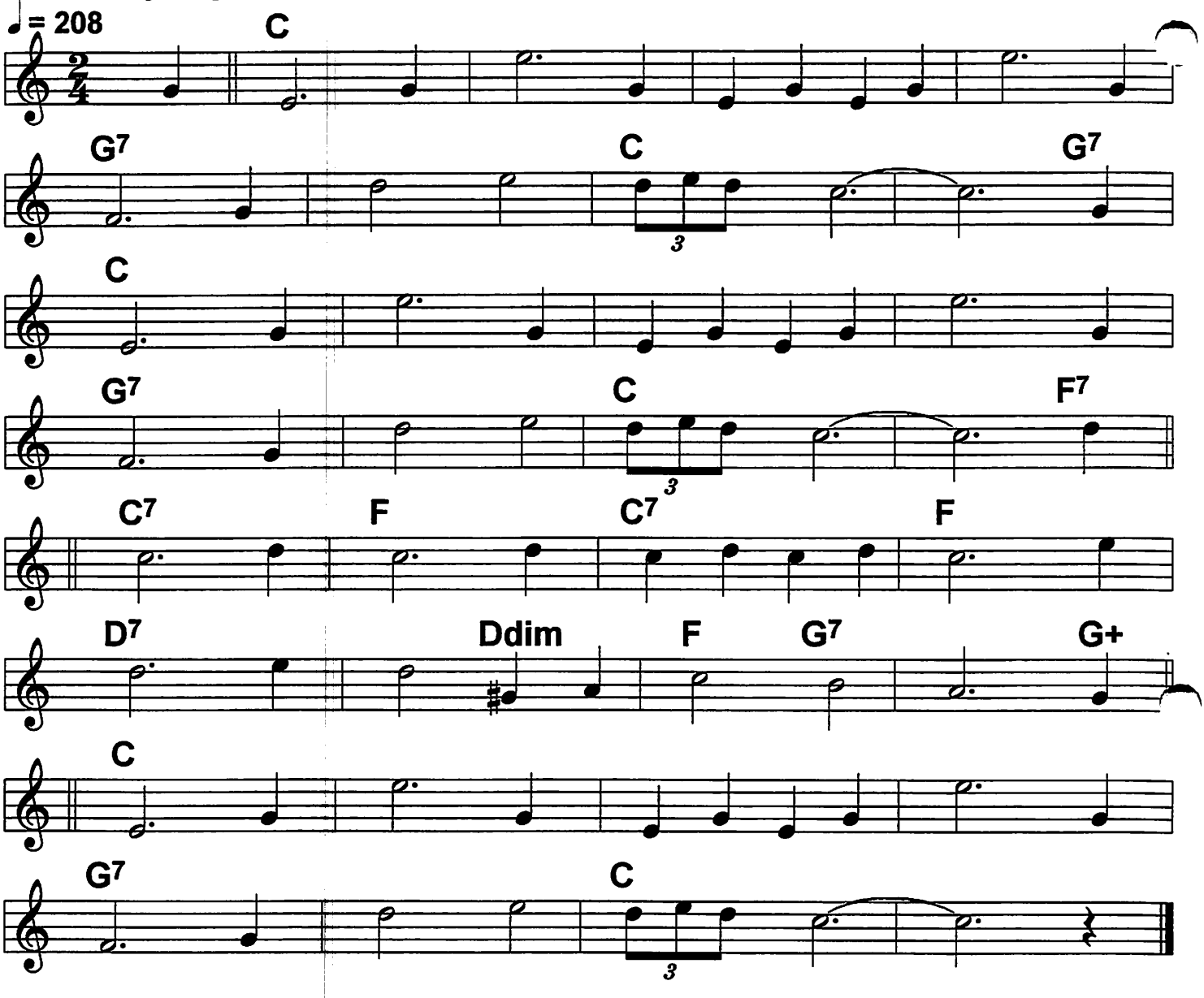
Jan Savitt, 1939



181 (Bb book) Should I

Moderately bright or shuffle 4/4

Four Aces; c. 1929



(Should) I// re- veal// ex- actly how I feel,/ should
I// con- fess/ I/ love you.// ///Should
I// re- cite// be- neath the pale moon- light,//and
Swear// by start/ a-/ bove you.// ///Could

I// re- peat// the sweetest story told.//Could
I// en- treat/ would it be/ too/ bold.//Should

I// re- veal/// ex- actly how I feel,//should
I// con- fess/ I/ love you.// ///|

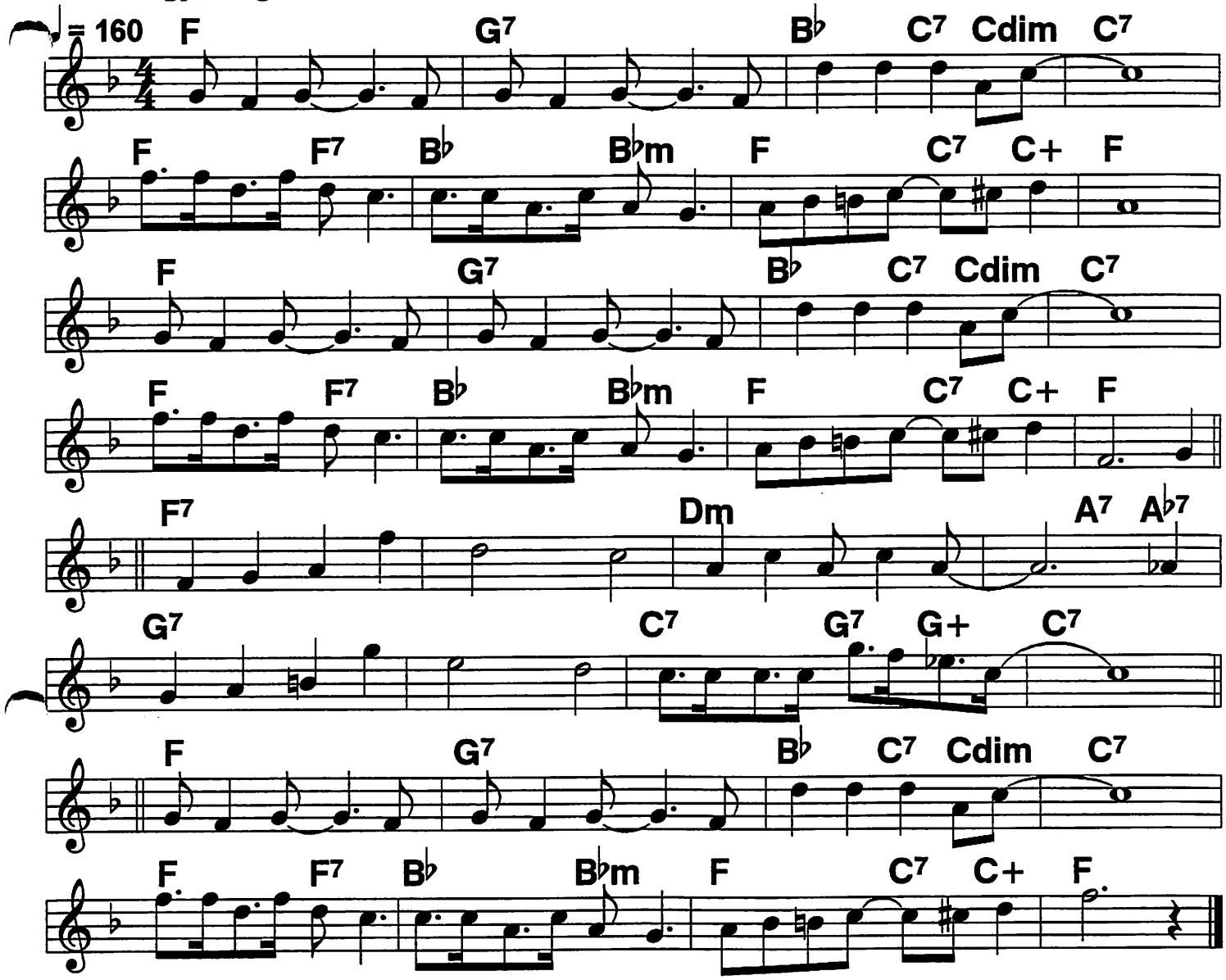
Sittin' Up Waitin' For You

Bb book

182

4/4 swingy; bright, cutsie

c. Fats Waller, 1933



(All) By myself, high on the shelf,/ all alone and blue,///
Always got me waitin', it's so aggravatin', sittin' up waitin' for you.///
Growin' thin, I feel all in, old rockin' chair is due,///
And it's all from waitin', so humiliatin', sittin' up waitin' for you!// If

---

I keep up these ho-/urs,/ I'll soon waste a- way,// and
I'll be gettin' flow-/ers,/ ev'ry Decoration Day!///

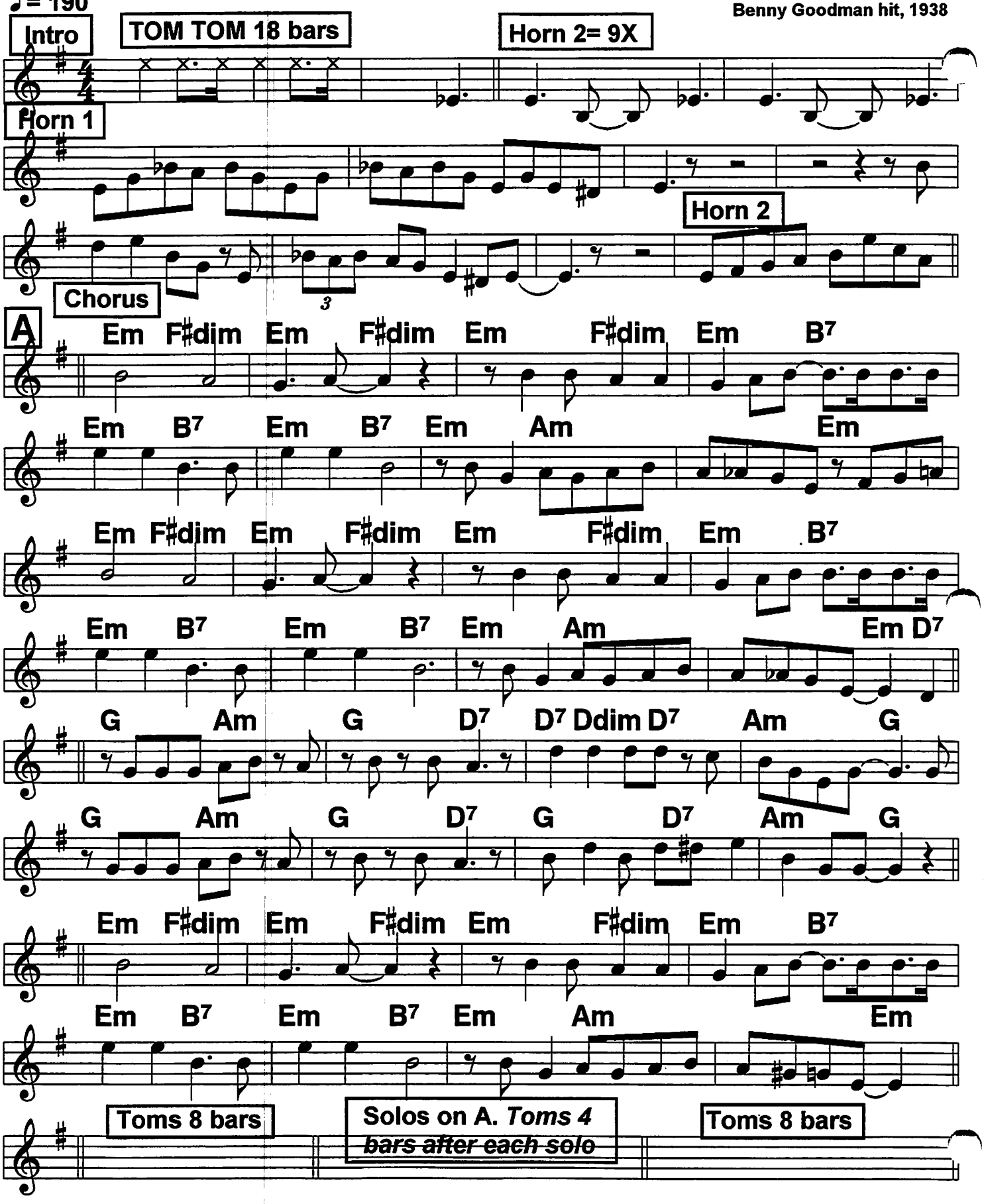
It ain't right, night after night, to do me like you do.///
Always got me waitin', it's so aggravatin', sittin' up waitin' for you.//|

183 Bb book

Sing, Sing, Sing (1)

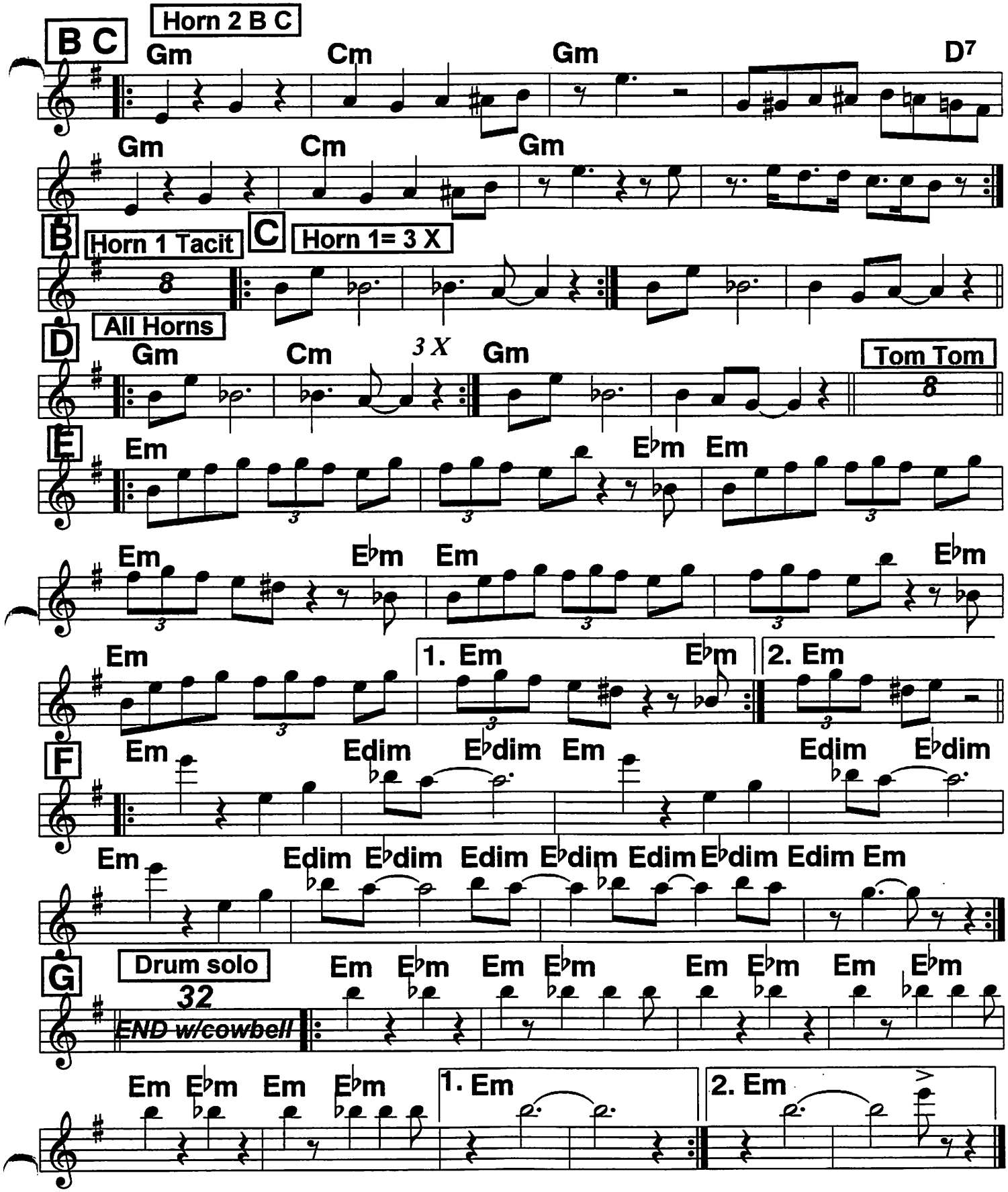
♩ = 190

Benny Goodman hit, 1938



Sing, Sing, Sing (2)

Bb book

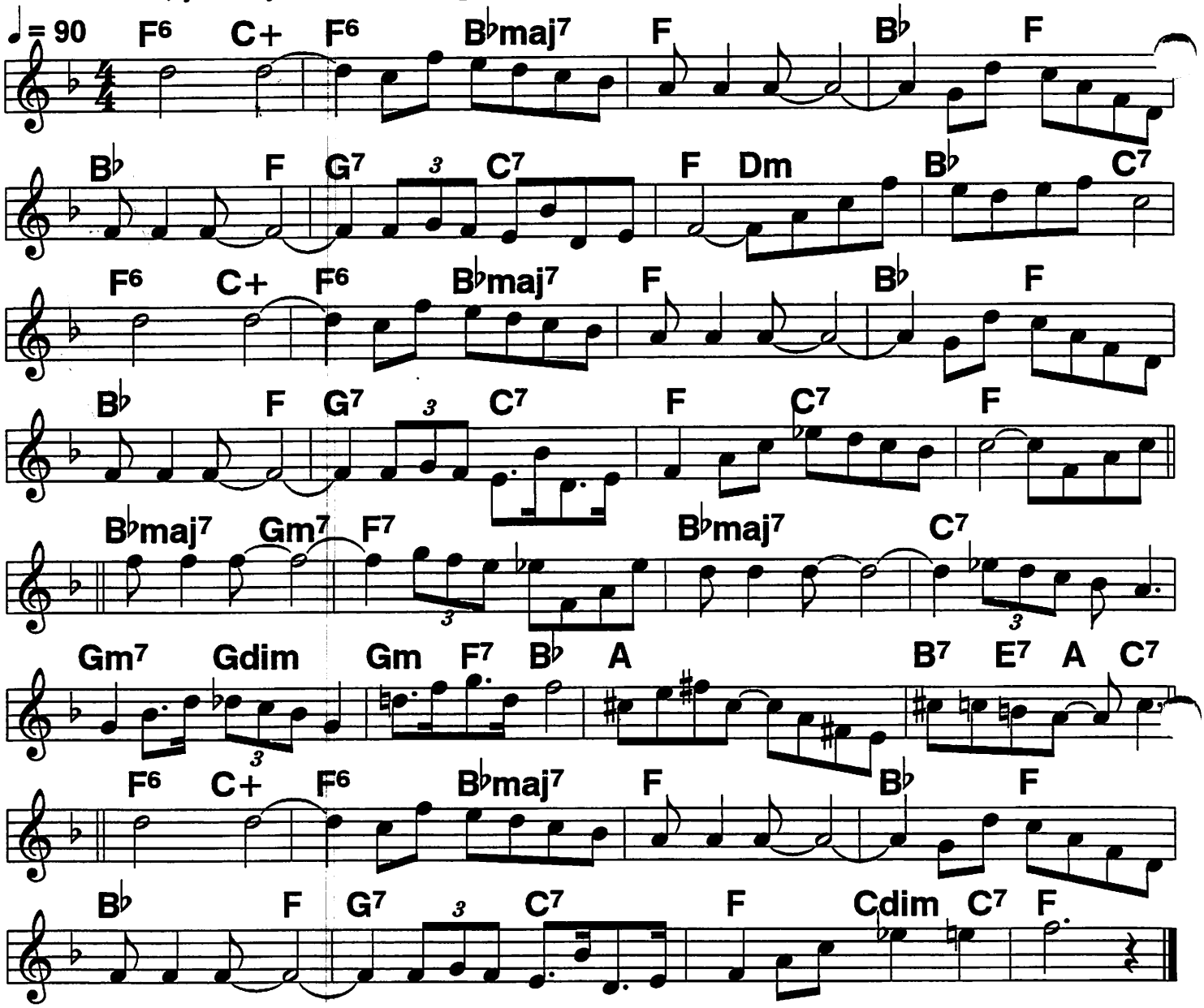


184 Bb book

Skylark

Smooth 4/4, perhaps with strong lilt

c. Hoagy Carmichael, 1939



Sky-/lark/ /have you anything to say to me?/ /Won't you tell me where my Love can be?/ /Is there a meadow in the mist,/ where someone's waiting to be kissed.?/
Sky-/lark/ /have you seen a valley green with spring,// /where my heart can go a Journeying/ / over the shadows and the rain to a blossom covered lane.// And in your

---

Lonely flight/ /haven't you heard the music in the night?/ /Wonderful music Faint as a will-o'-the-wisp crazy as a loon,/ sad as a gypsy sere- nading the moon. Oh

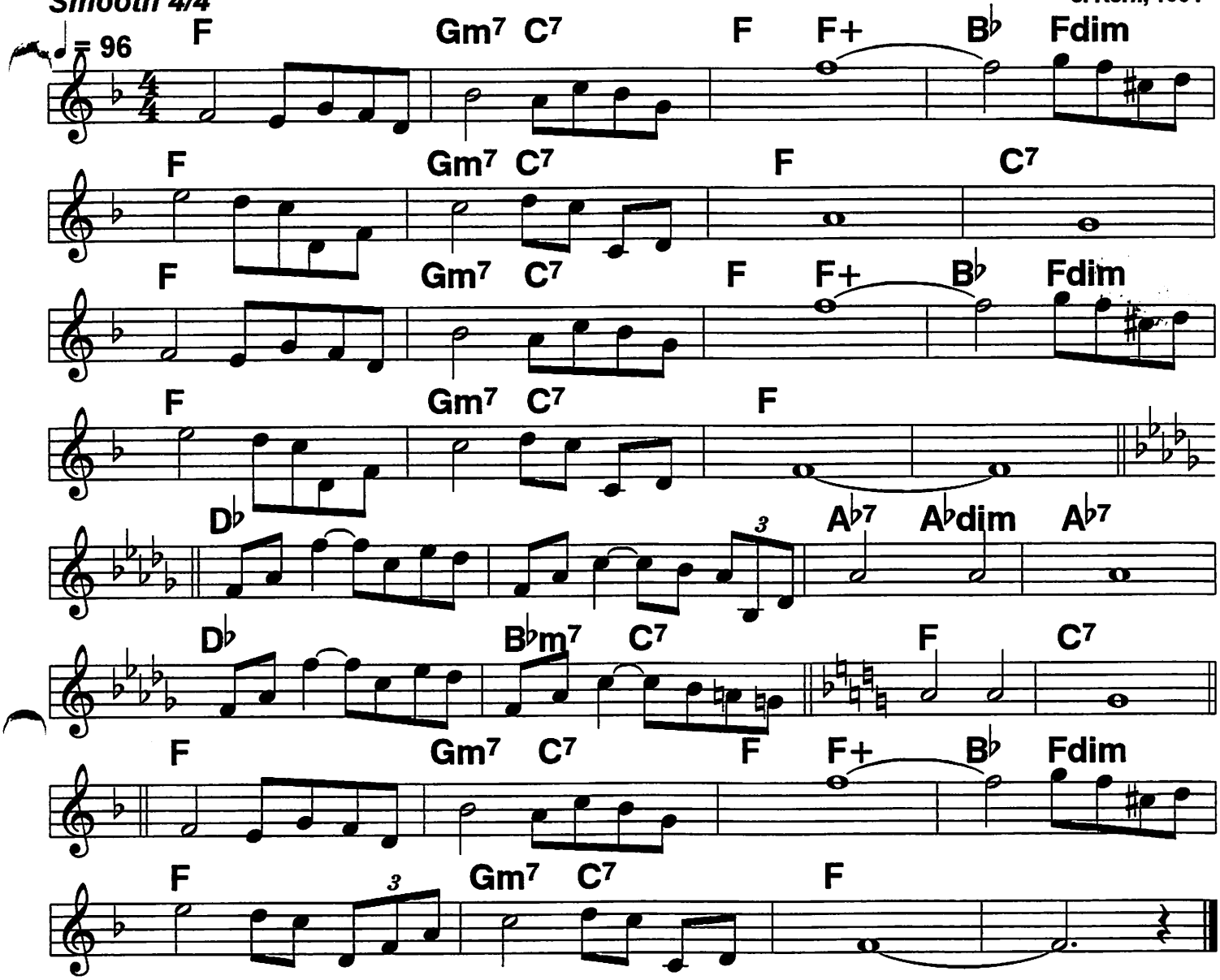
---

Sky-/lark/ /I don't know if you can find these things,/ but my heart is riding On your wings./ /So if you see them any- where, won't you lead me there?//|

Smoke Gets In Your Eyes (Bb book) 185

Smooth 4/4 ♩ = 96

c. Kern, 1934



They/ asked me how I knew/ my true love was true?/// //I of course re-
Plied,/ "something here in- side,/ cannot be de- nied."/// ////
They/ said someday you'll find,/ all who love are
blind./// //When your heart's on
Fire, you must real- ize,/ smoke gets in your eyes./// ////

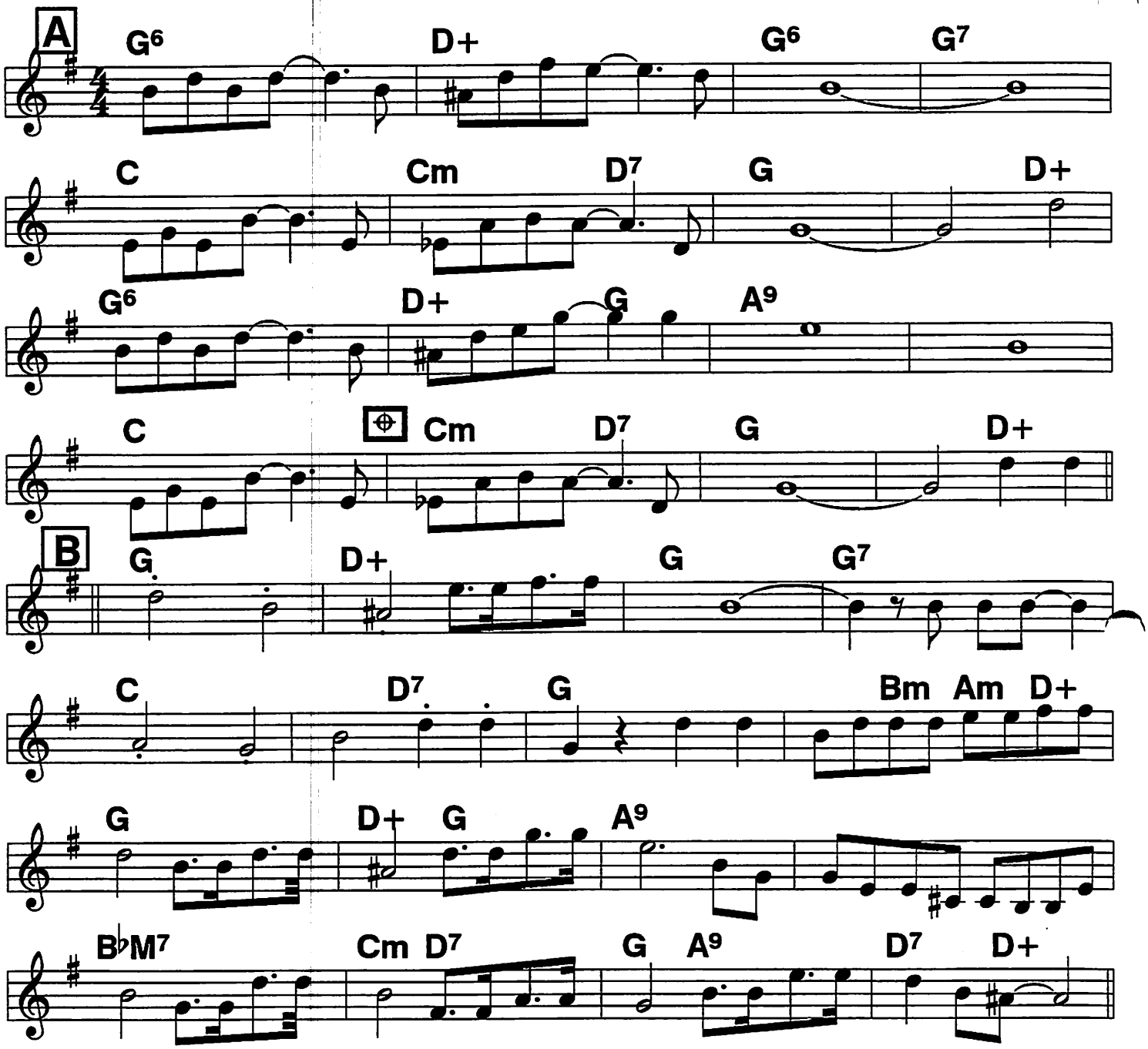
So I chaffed/ them and I gayly laughed,/ to think they could
doubt/ my/ love.///
Yet today,/ my love has flown away,/ I am with- out/ my/ love.///

Now/ laughing friends de- ride,/ tears I cannot hide,/// //so I smile and
Say,/ "when a lovely flame dies,/ smoke gets in your eyes./// ///|

Smoke Rings

♩ = 100
Slow, lilting 4/4

Casa Loma Orch., 1933;
Sam Cooke, 196?



⊕ *ENDING: End on A. RITARD last 3 bars to almost full stop, soft, melodic CLARINET ending.*

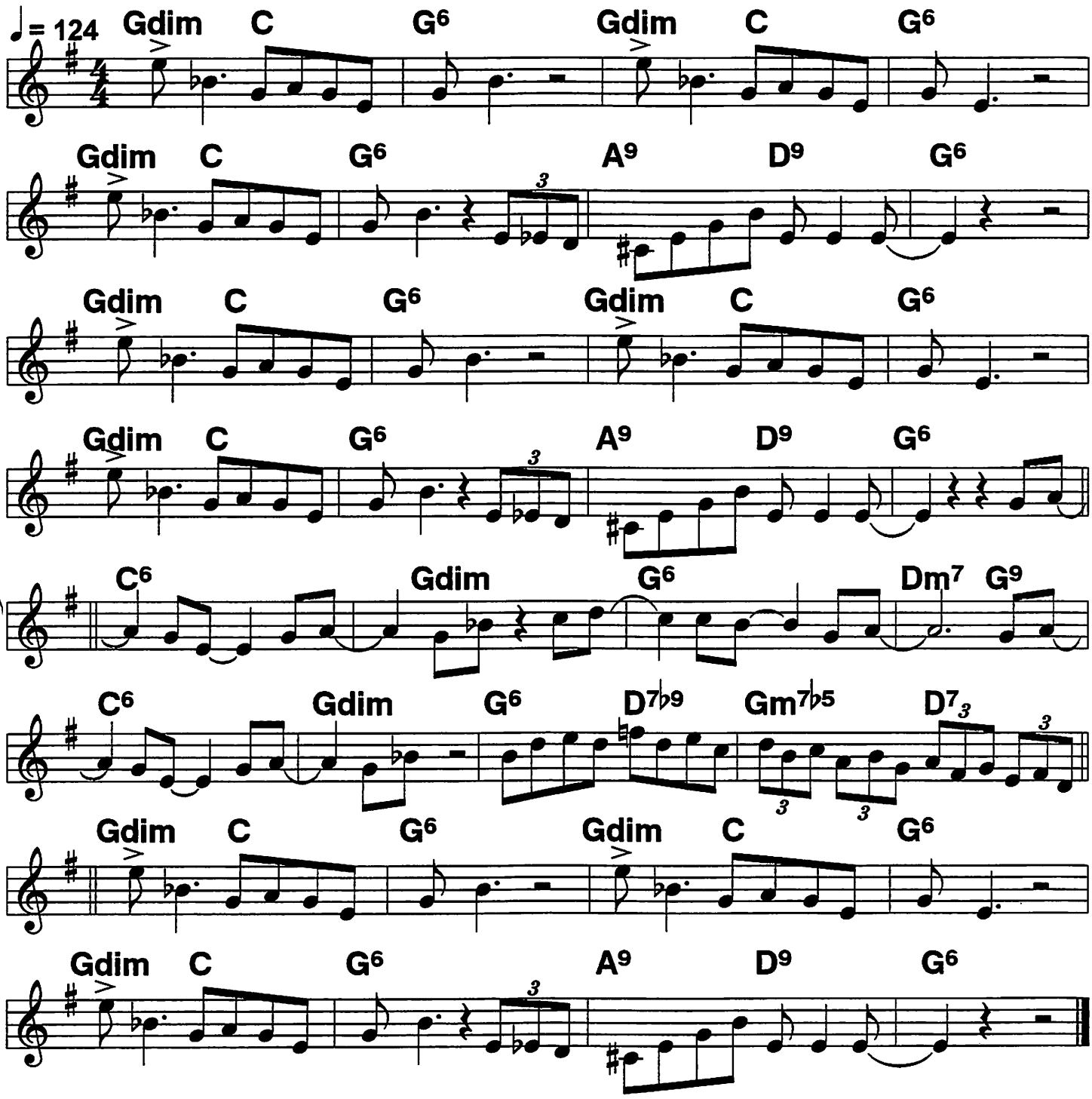
Back To A (tune is A B A)

Smo-o-oth One

Bb book 187

Lilting 4/4 swing

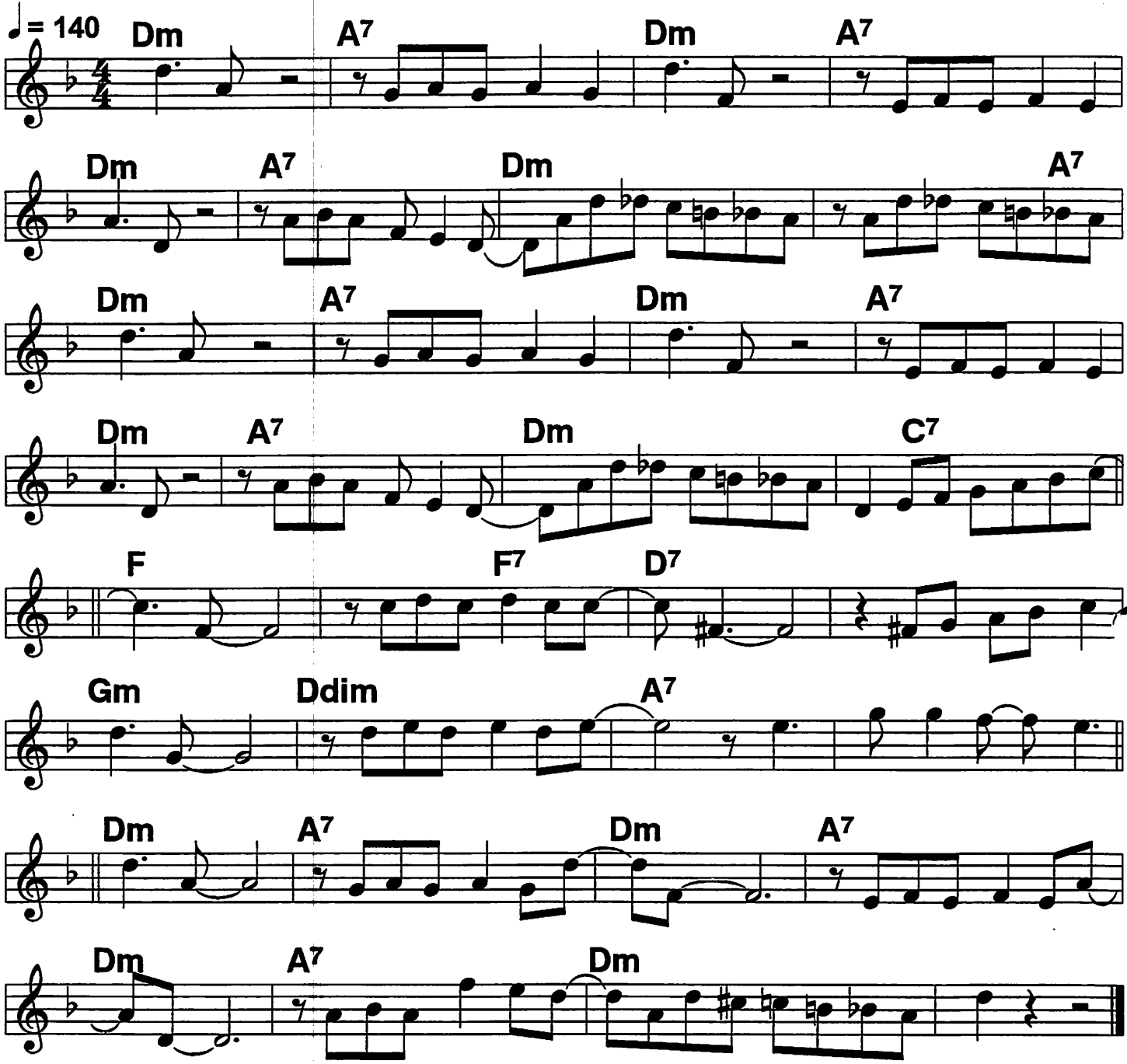
Goodman, 1941



188 (Bb book) Softly As In A Morning Sunrise

Solid 4/4 swing; originally a Tango

Artie Shaw classic, 1938;
c. Kern, 1928

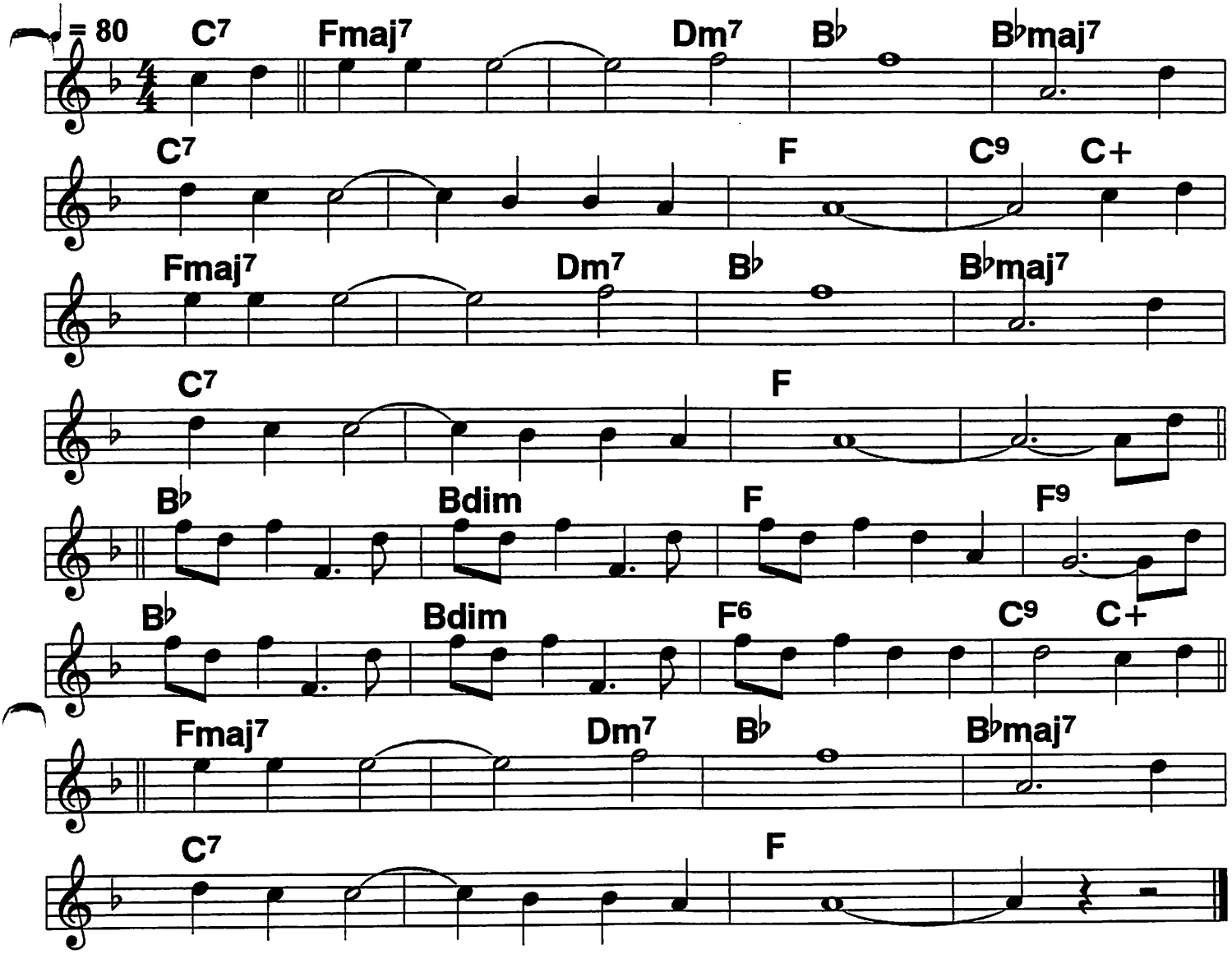


Solitude

Bb book

4/4, slow, smooth

Ellington, 1934



(In my) Solitude/ // you/ haunt/// me//with
Reveries/ //of days gone by./// //In my
Solitude/ //you/ taunt/// me// with
memories/ /that never die./// ////

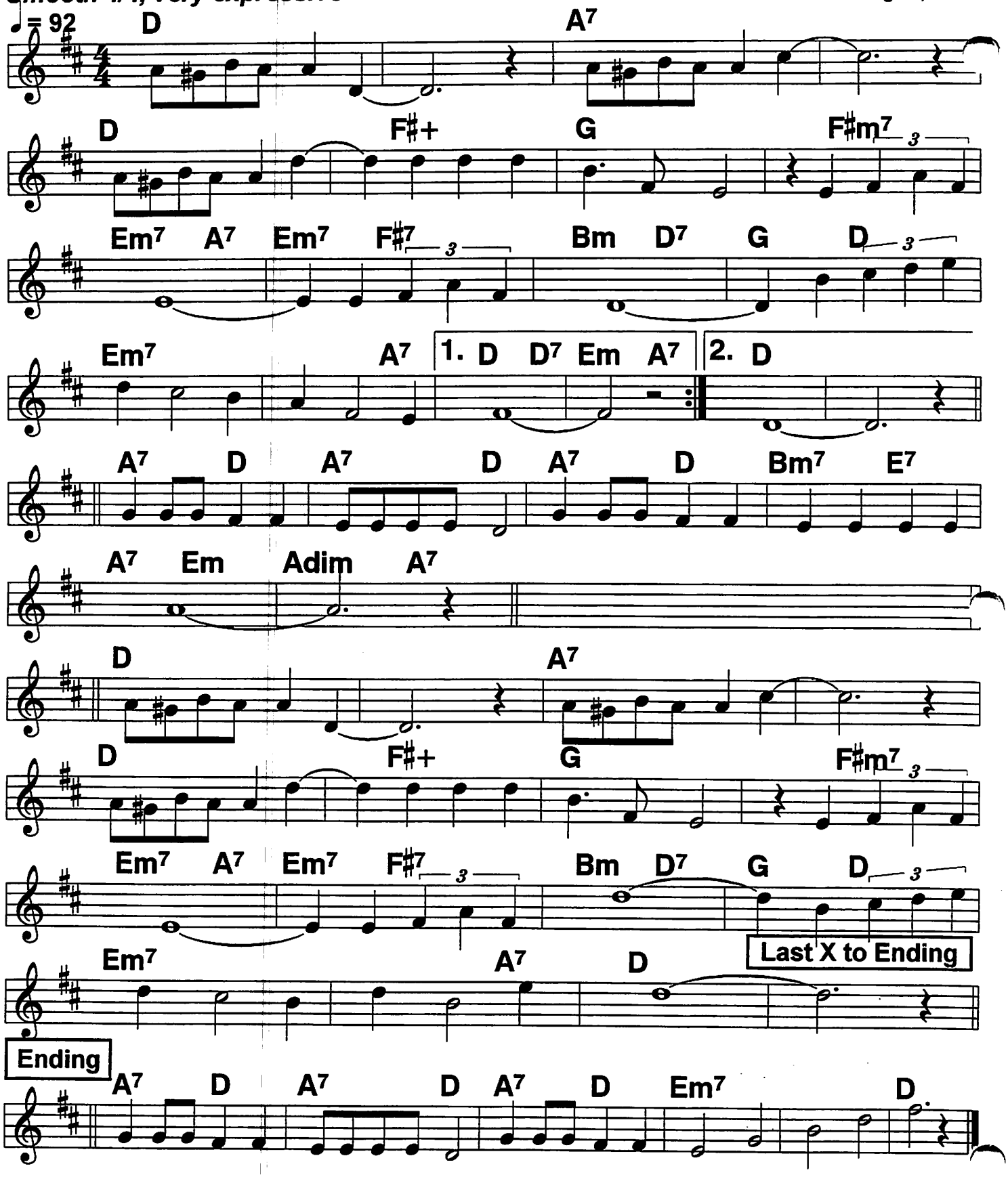
Sit in my chair/ I'm filled with desair,/ there's
no one could be so sad// with
Gloom ev'rywhere,/ I sit and I stare,/I
know that I'll soon go mad.//In my

Solitude/ //I'm/ pray-/// ing.//, dear
Lord above/ /send back my love./// ///|

190 Bb book Some Enchanted Evening

Smooth 4/4, very expressive

c. Rodgers, 1949



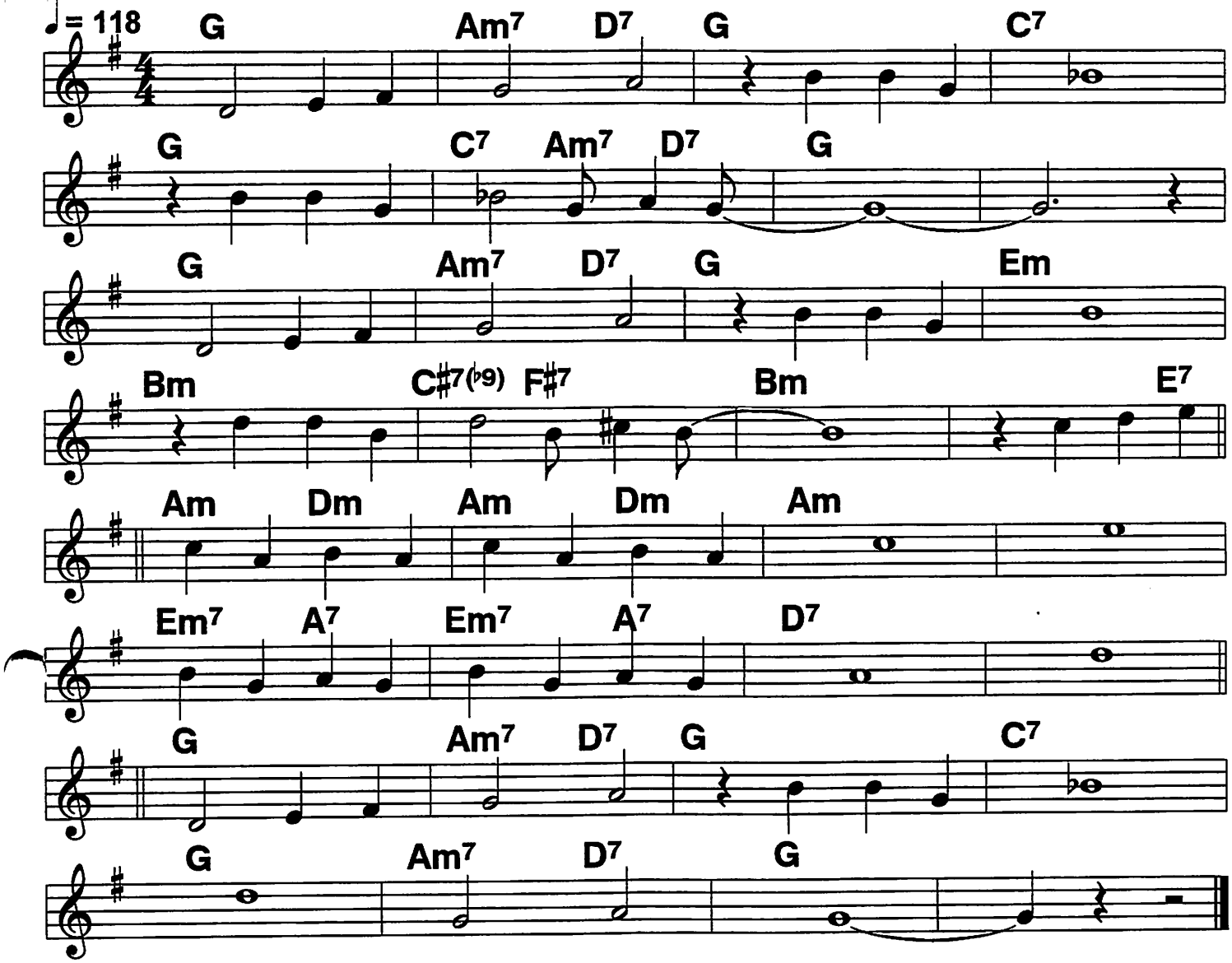
Somebody Loves Me

Often played in A or F

♩ = 132

Lilting 2-beat or light 4/4 swing

c. Gershwin, 1924



Some-/body loves/ me/ |I wonder who///
|I wonder who/ she could be./// ///|
Some-/body loves/ me/ |I wish I knew.///
|Who can she be/ worries me./// |For every

Girl who passes me I shout "Hey may-/// be///
You were meant to be my loving ba-/// by."///

Some-/body loves/ me/ |I wonder who,///
May-/// be/ it's you./// /|||

192

Bb book

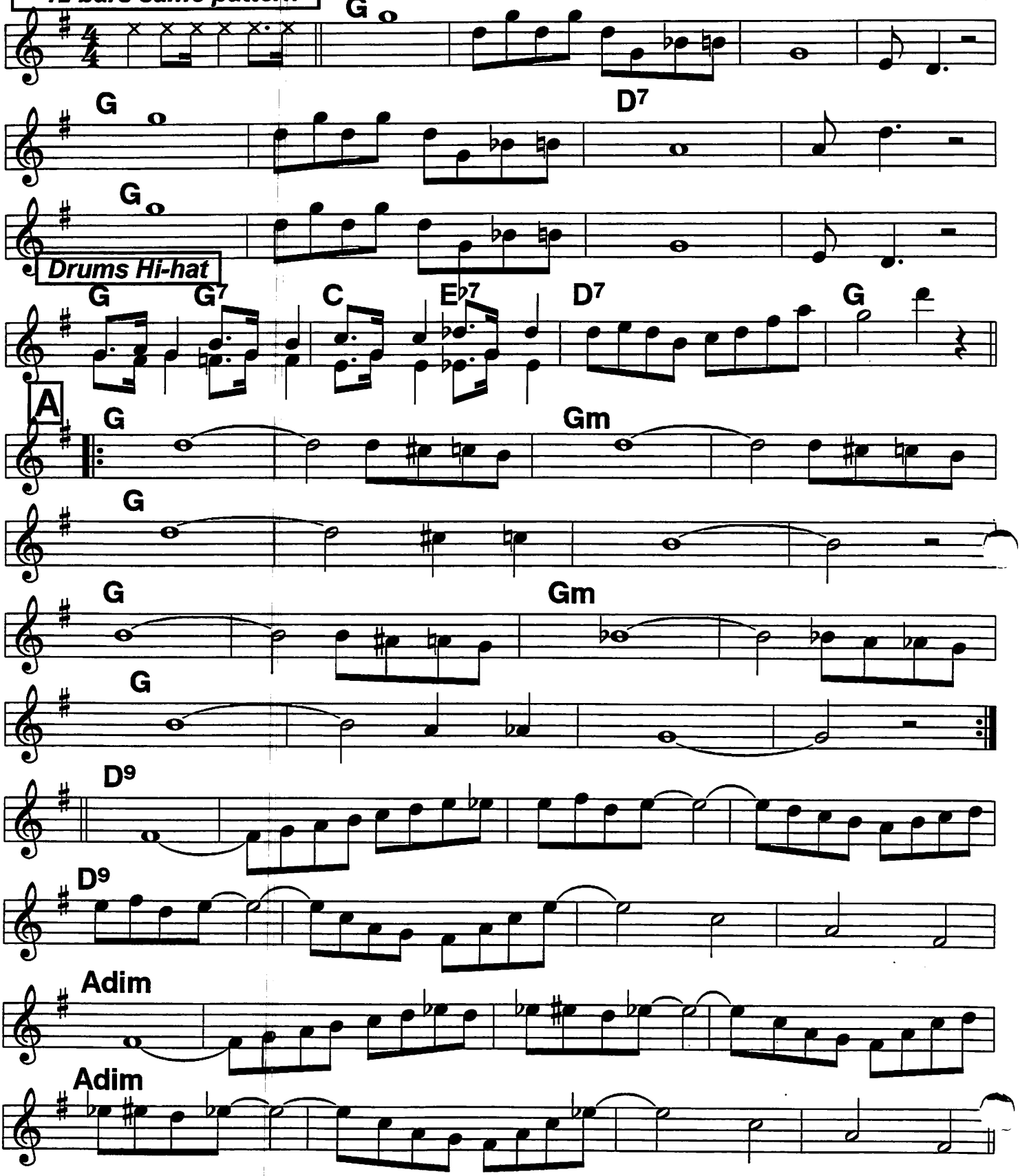
Song of India (1)

♩ = 172

Tommy Dorsey hit, 1937

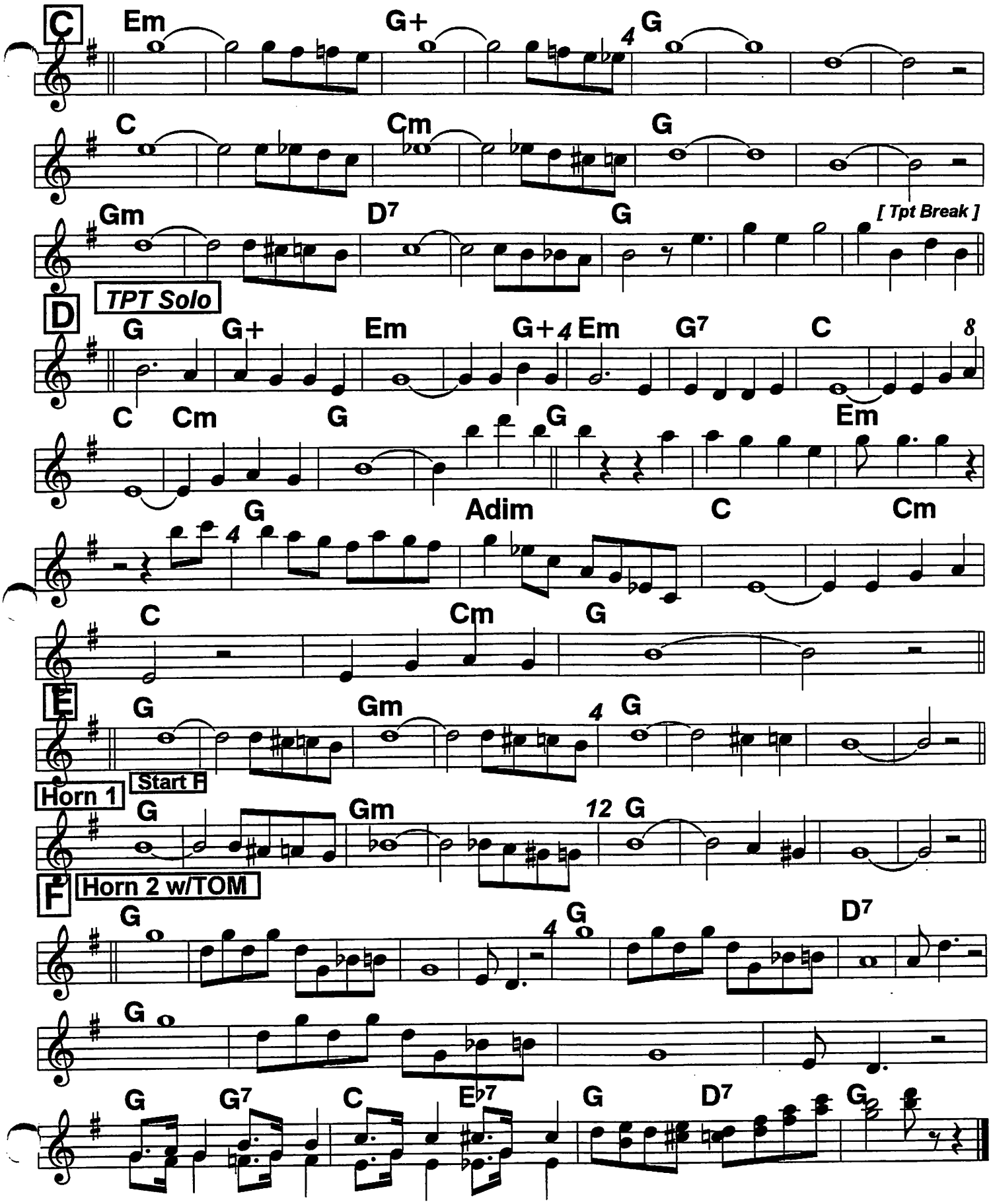
TOM TOM Intro 4 bars
+ 12 bars same pattern

Band Intro 12



Song Of India (2)

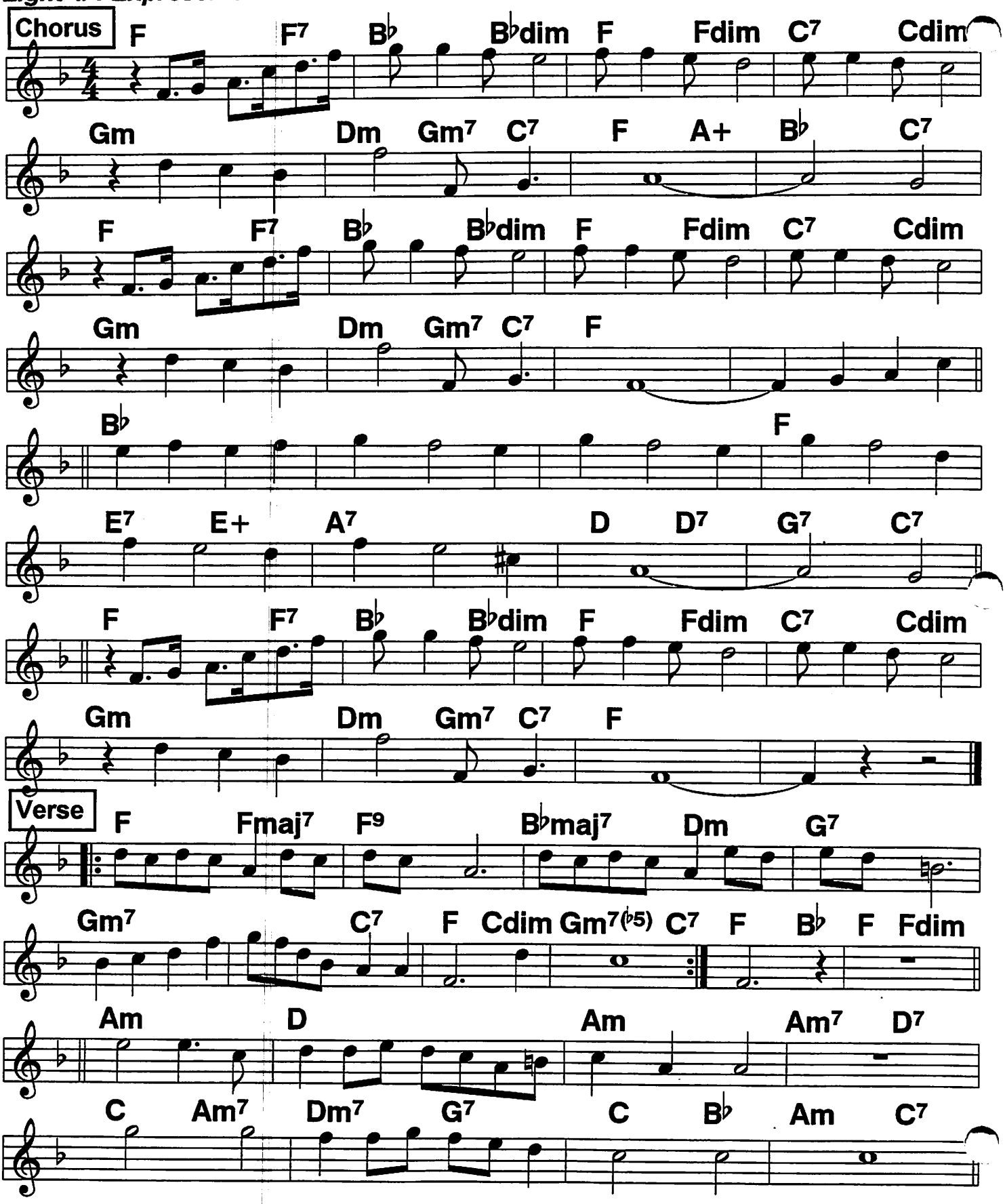
Bb book



193 (Bb book) Someone To Watch Over Me

Light 4/4 Expressive ♩ = 96

c. Gershwin, 1928

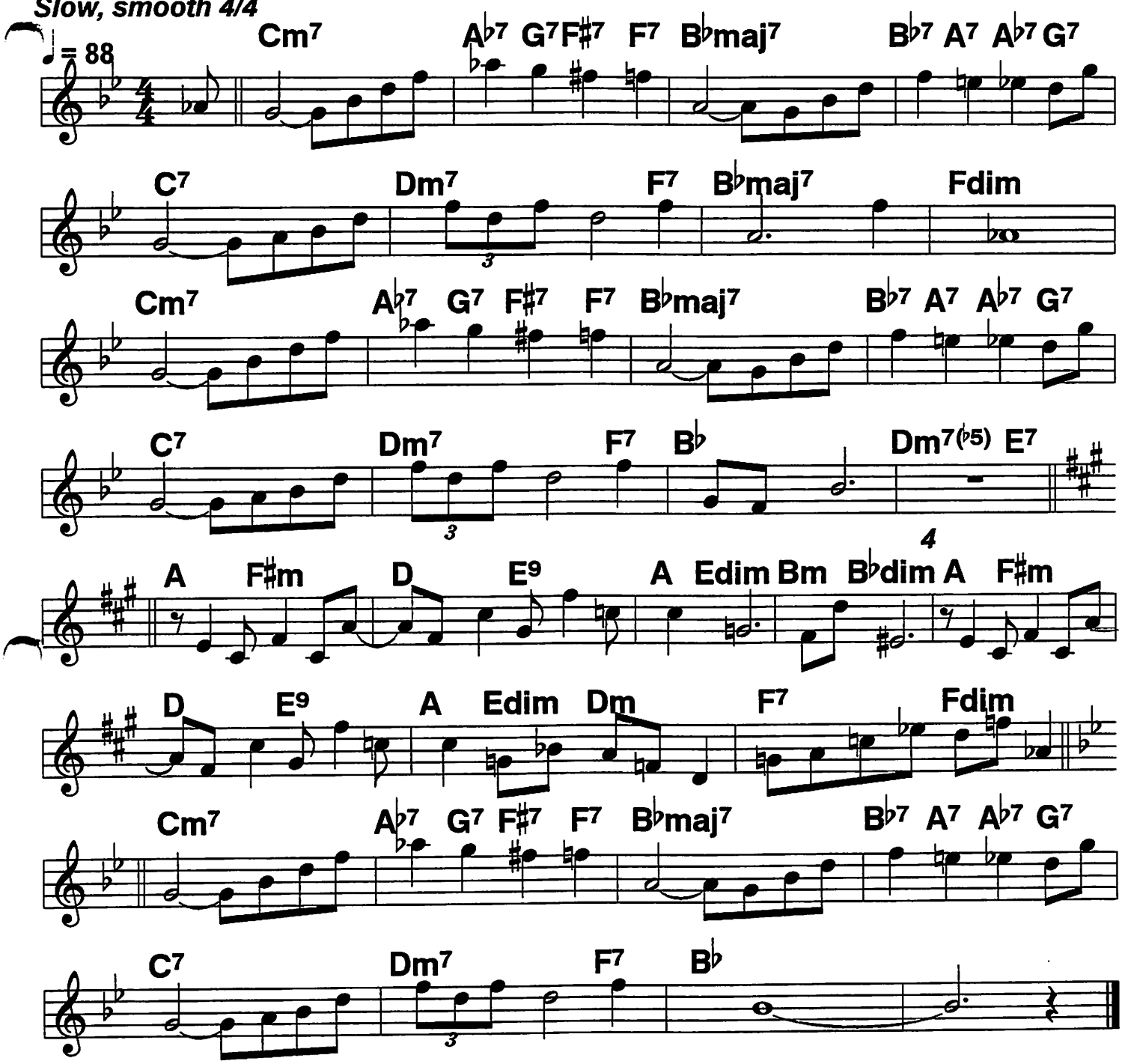


Sophisticated Lady

Bb book 194

c. Ellington, 1933

Slow, smooth 4/4



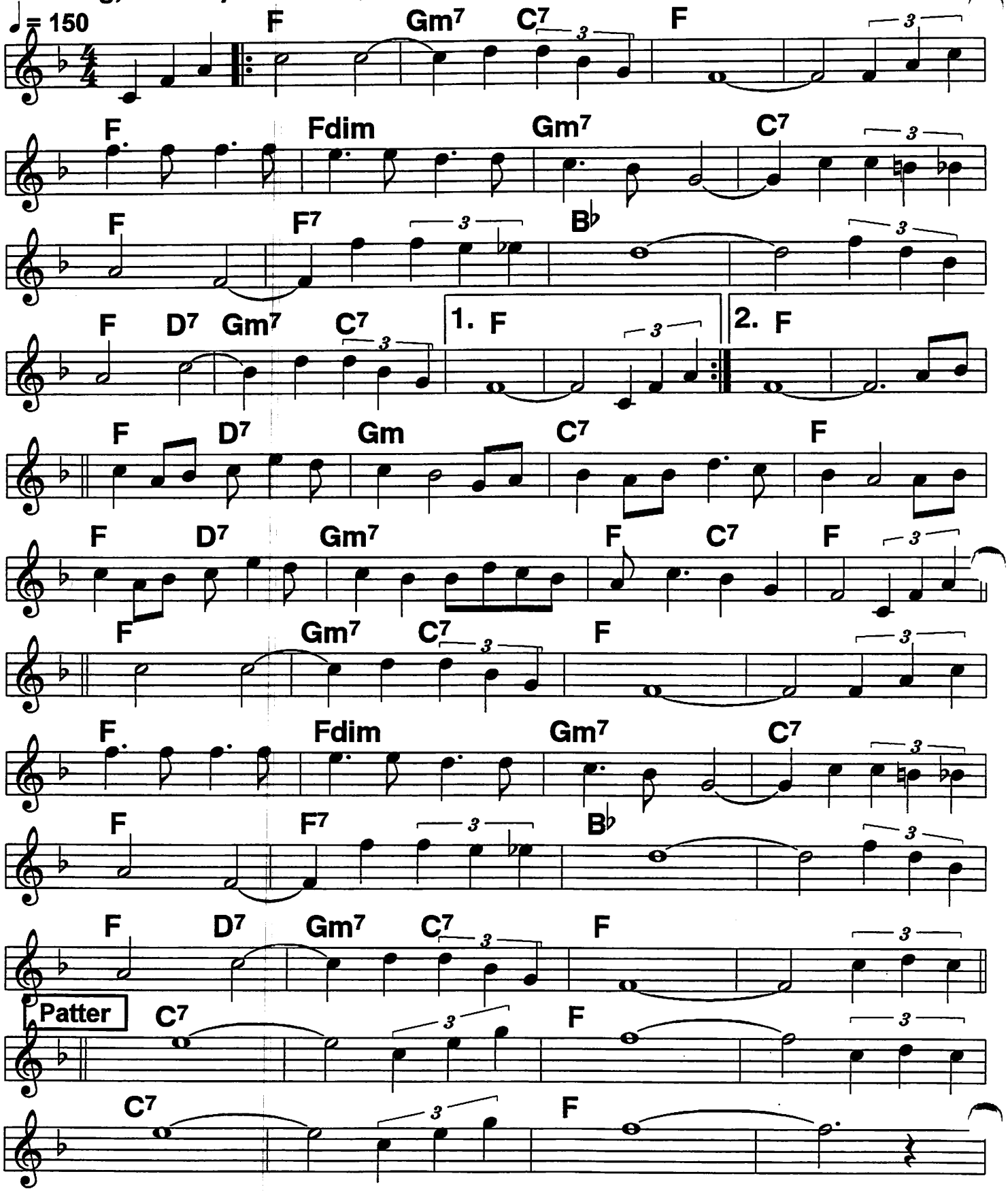
195 (Bb book) South Of the Border

1939

♩ = 166 ♩ = 132

4/4 swing; Herb Alpert shuffle, 2-beat

♩ = 150

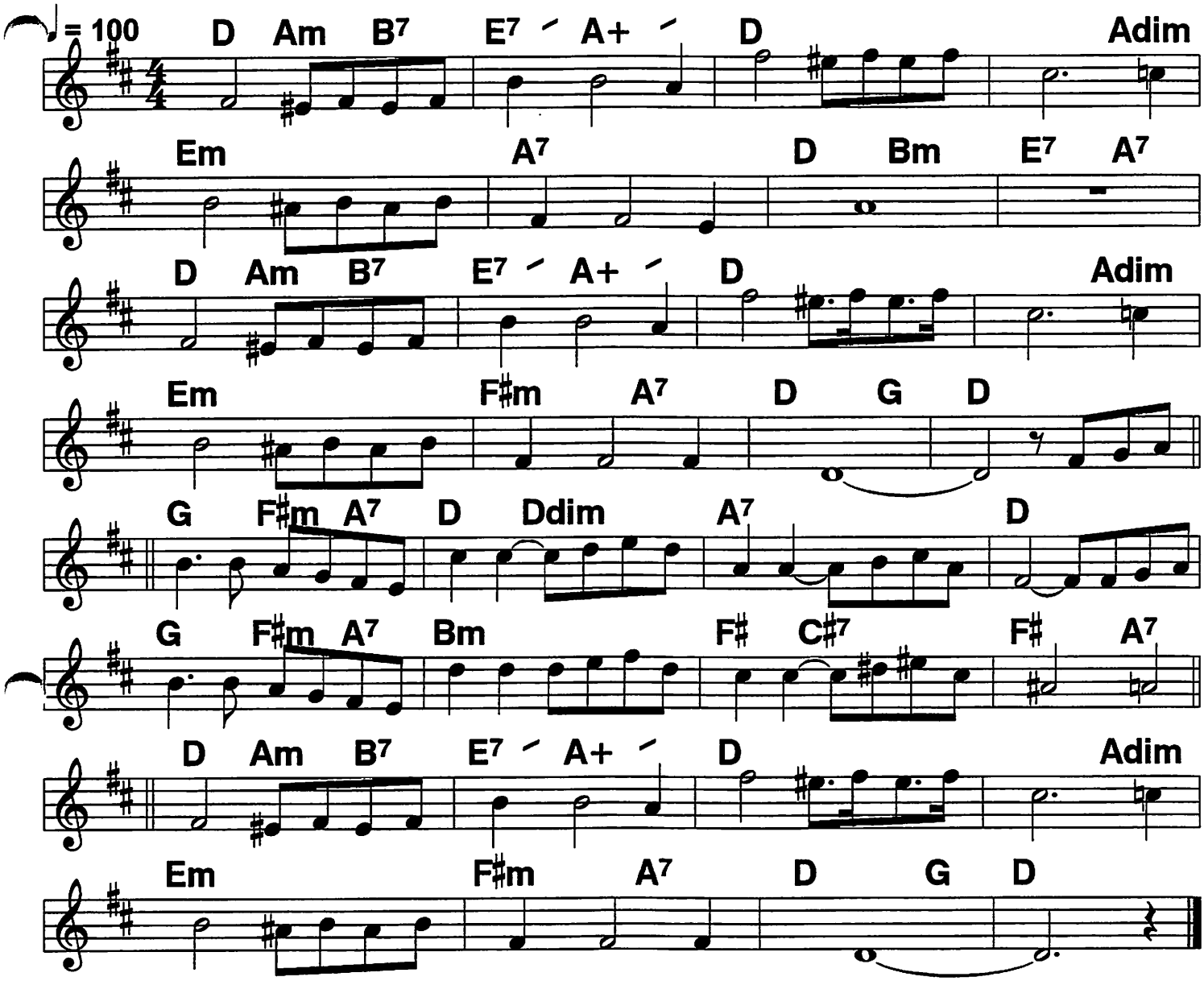


Stars Fell On Alabama

Bb book 196

c. 1934

Smooth, Lilting 4/4



We/ lived our little drama,/ we kissed/ in a field of white.//And
Stars/ fell on Ala- Bama/ that night./// ||||
I/ can't forget the glamour/ your eyes/ held a tender light.// And
Stars/ fell on Ala- Bama/ that night./// // I never

Planned, in my imagi- nation, a situ- ation so heaven- ly/ a fairy-
Land where no one else could enter and in the
center, just you and me,/ dear./

My/ heart beat like a hammer,/ my arms/ would around you tight.//And
Stars/ fell on Ala- Bama/ that night./// ||||

197

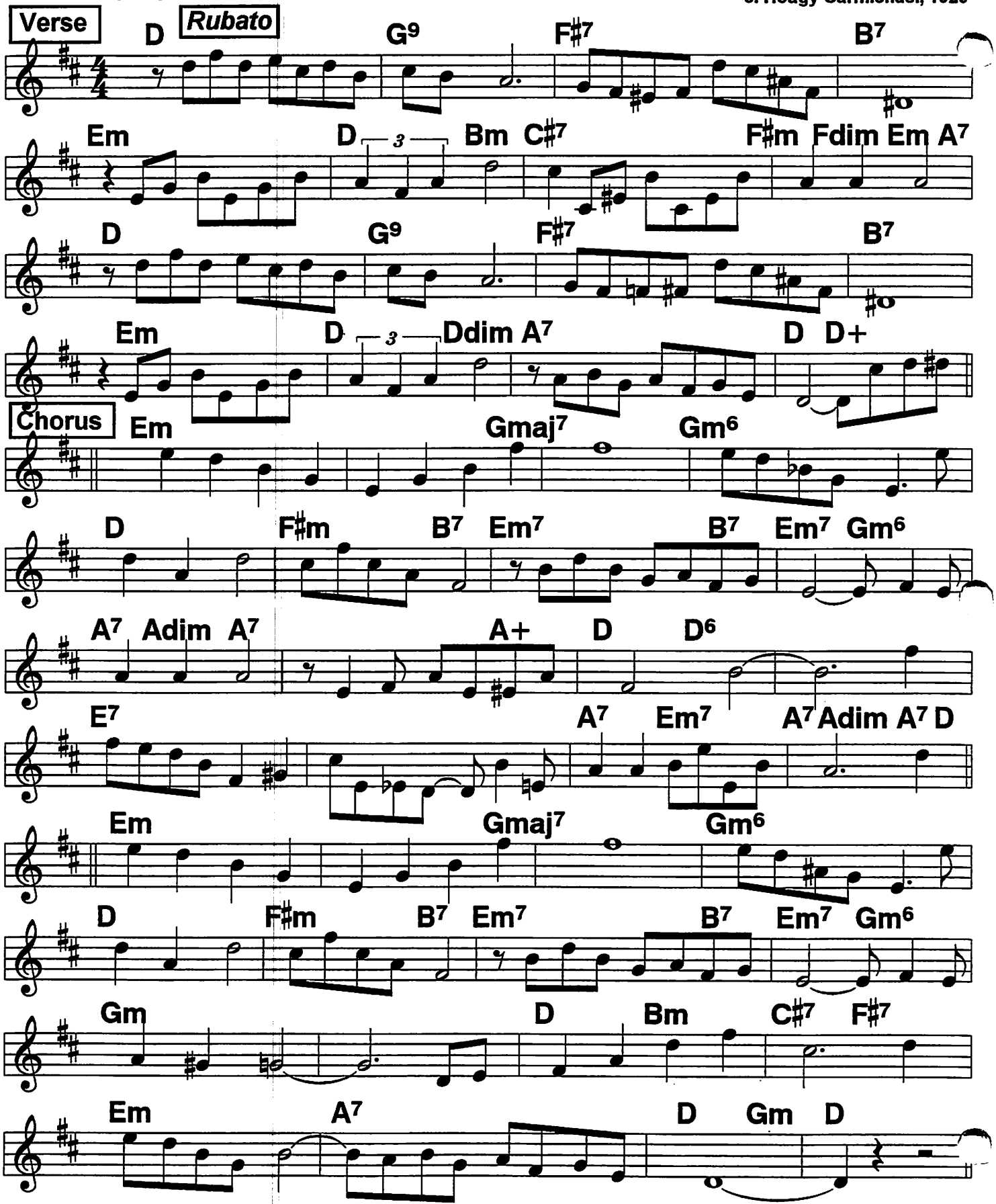
Bb book

Star Dust (1)

Slow 4/4 ♩ = 92

c. Hoagy Carmichael, 1929

Verse *Rubato*

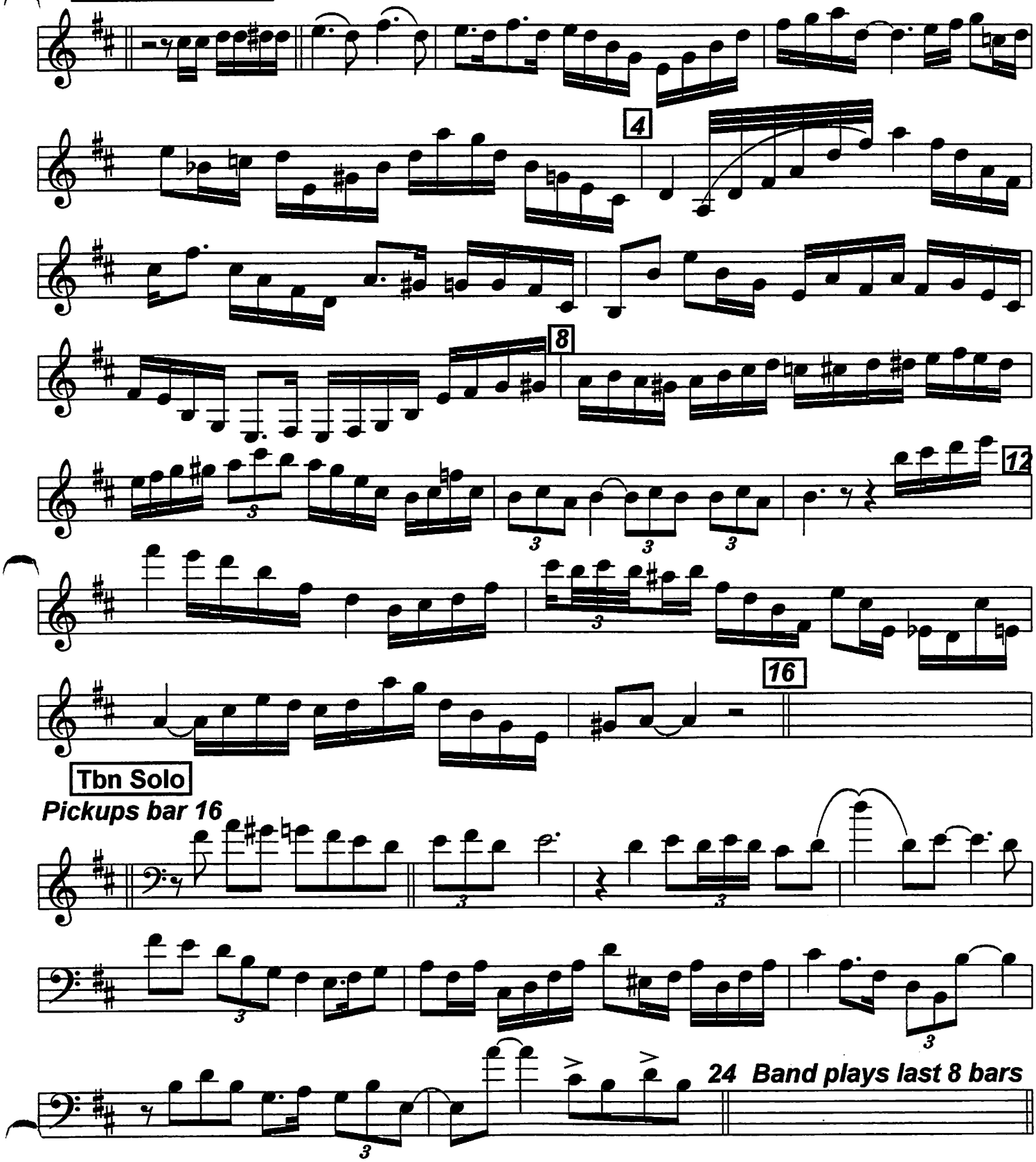


Star Dust (2)

Bb book

Shaw clar. solo

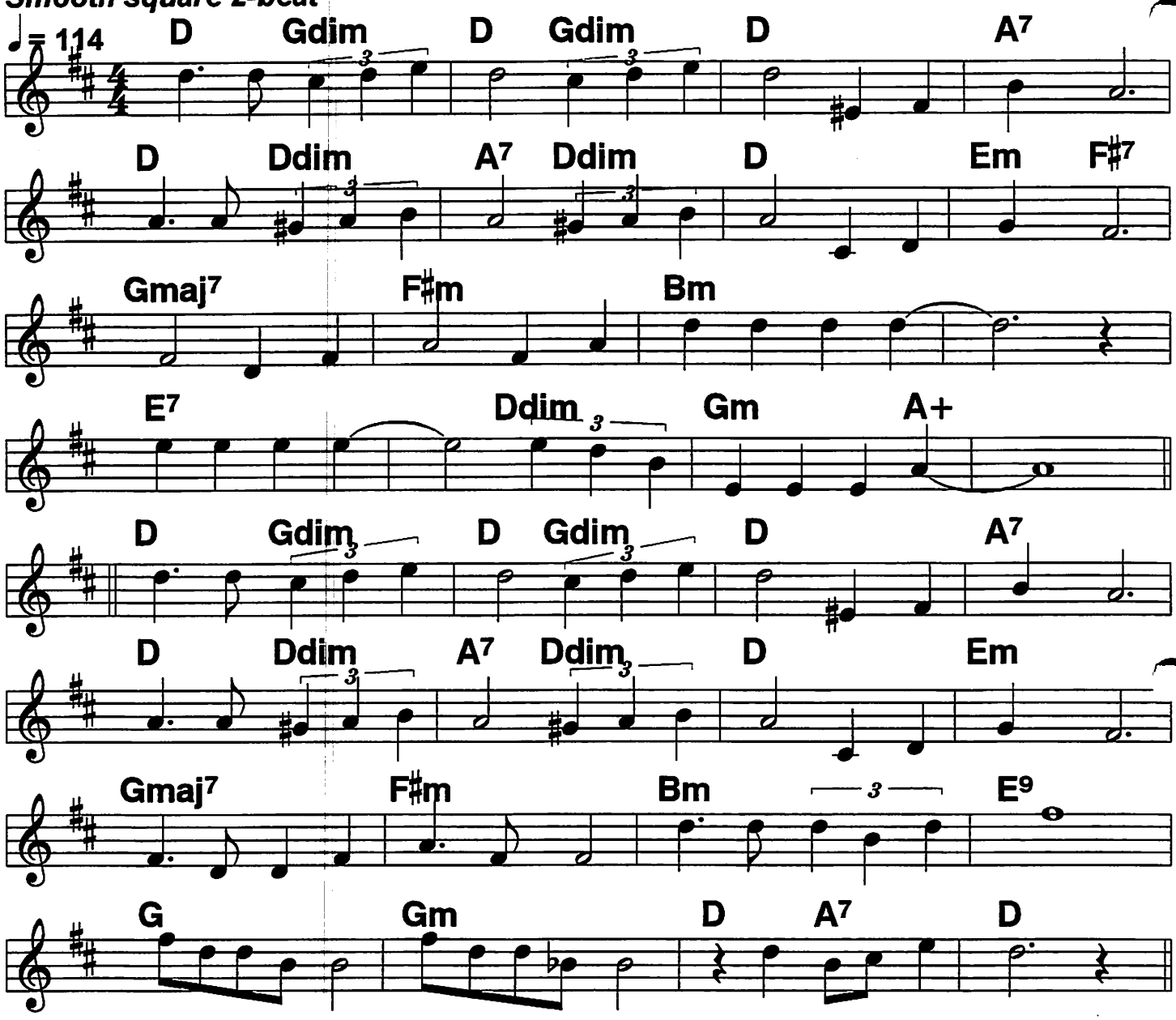
Classic solo from 1940 studio record: Record in Db,
16-bar Clar. solo in F, w/ 8-bar Jack Jenny tbn solo.



198 (Bb book) Stay As Sweet As You Are

Smooth square 2-beat

c. Gordon & Revel, 1934



Stay as sweet as you are,/ don't let a thing/ ever change you.///
Stay as sweet as you are,/ don't let a soul/ rear- range you.///
Don't ever lose/ all the charm you possess ///|
Your loveliness, //darling, the way you say "Yes". ////

Stay as sweet as you are, discreet as you are/ you're di- vine, Dear///
Stay as grand as you are/ and as you
are,/ tell me that you're mine, dear.//
Young and gay or old and gray,/ near to me or a- far;///
Night and day I pray/ that you'll always stay/ |as sweet as you are.///|

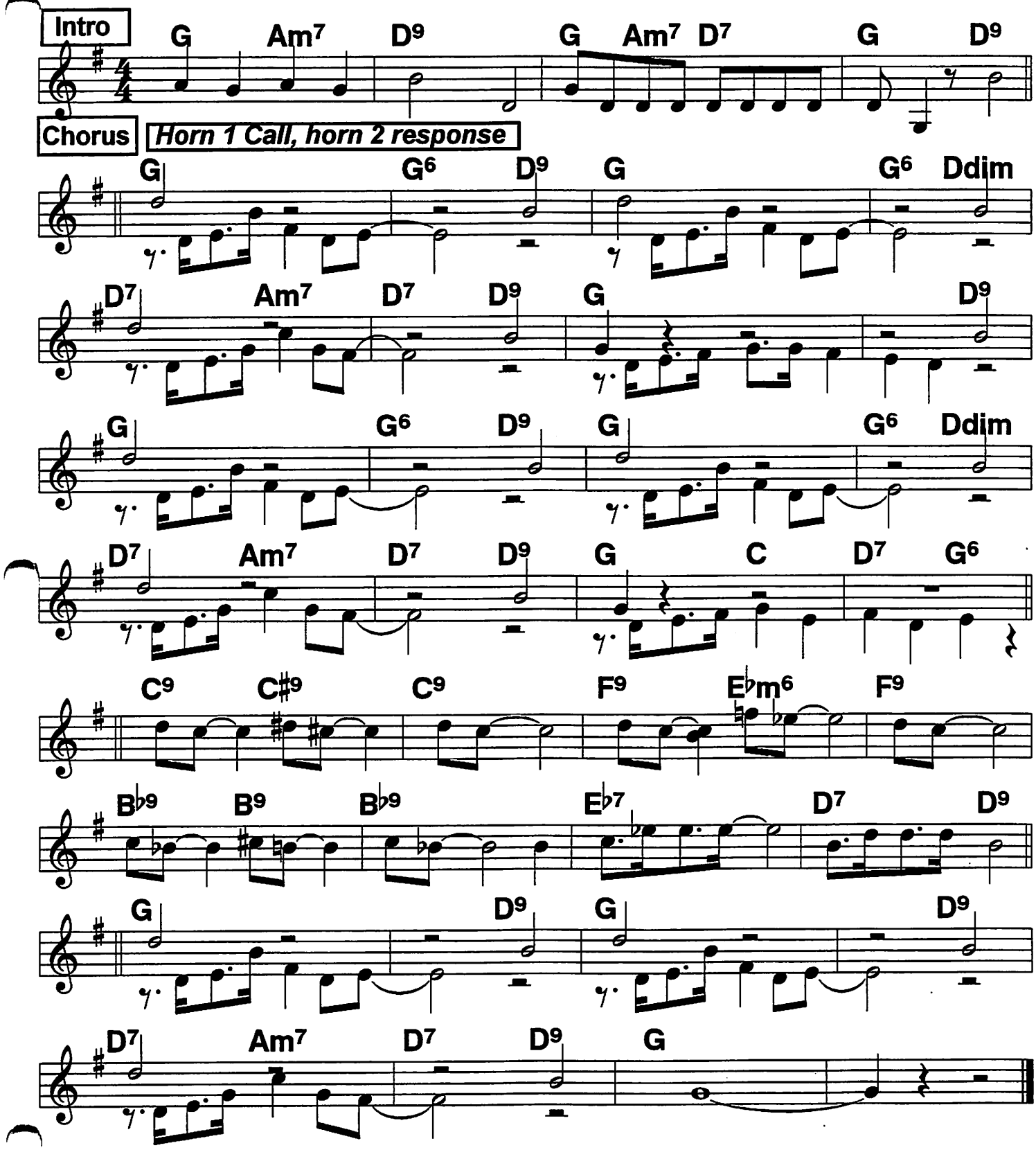
Stompin' At the Savoy

Bb book

Moderate 4/4 swing

♩ = 153

Benny Goodman classic, 1936



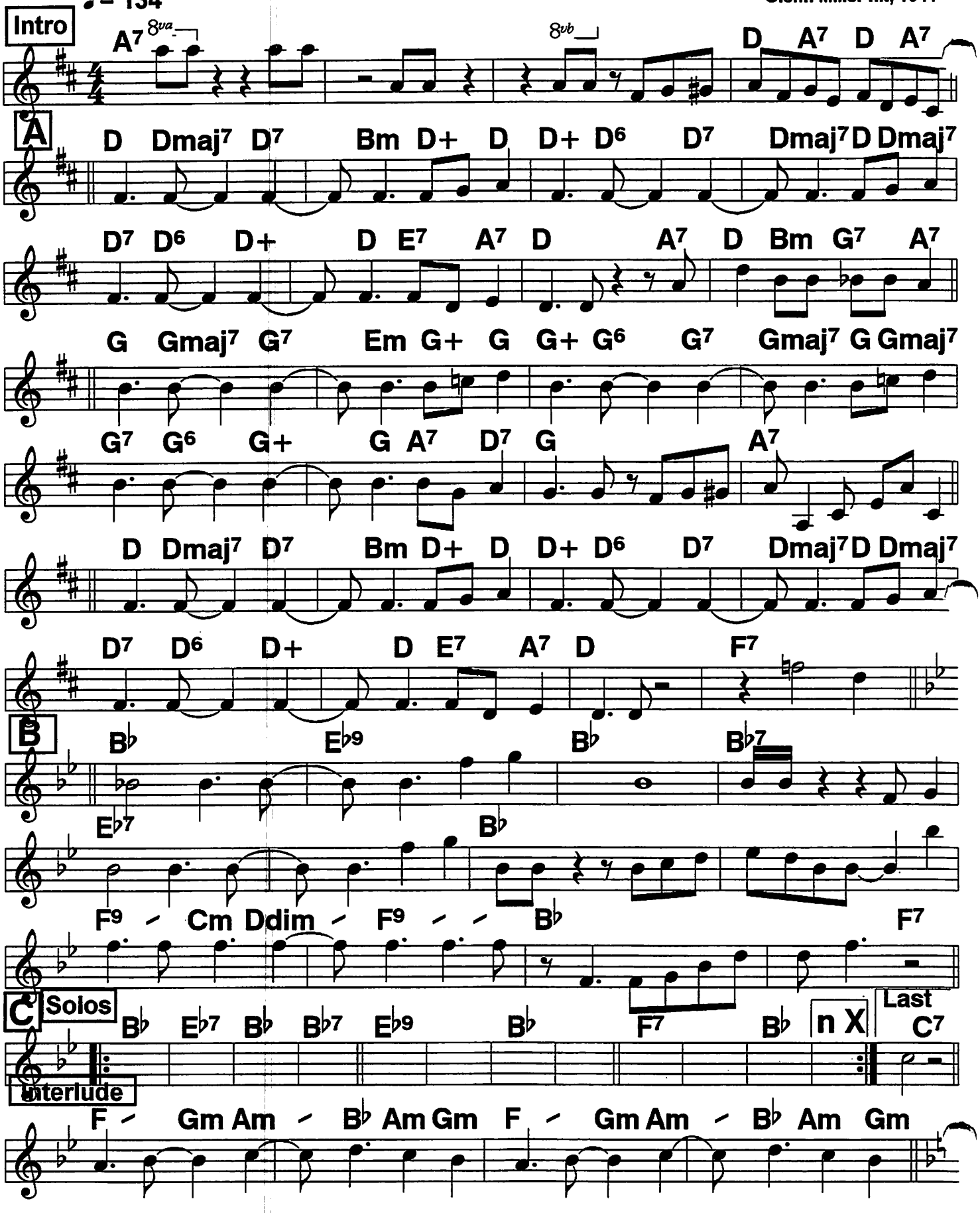
200

Bb book

String of Pearls (1)

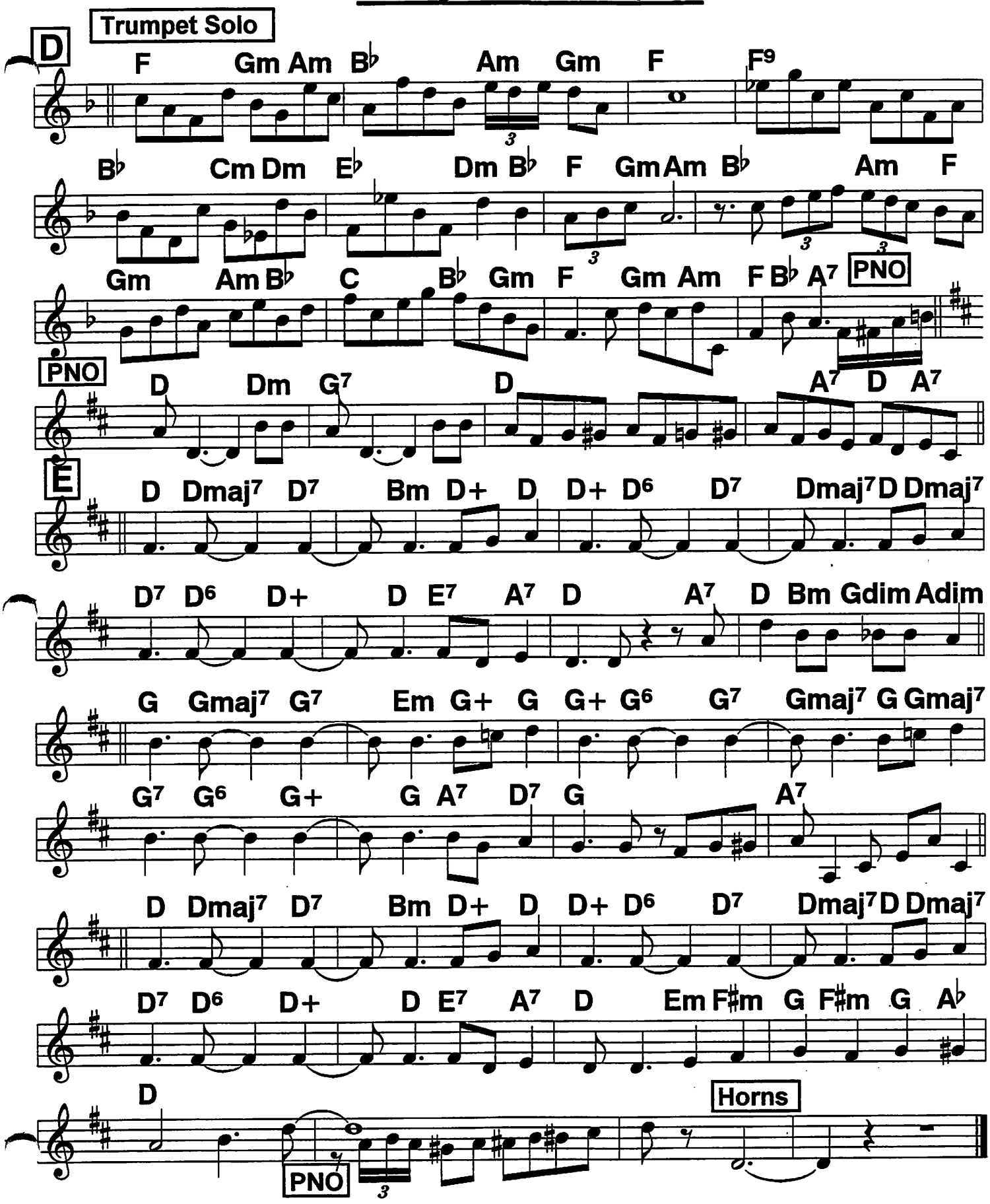
♩ = 134

Glenn Miller hit, 1941



String Of Pearls (2)

Bb book

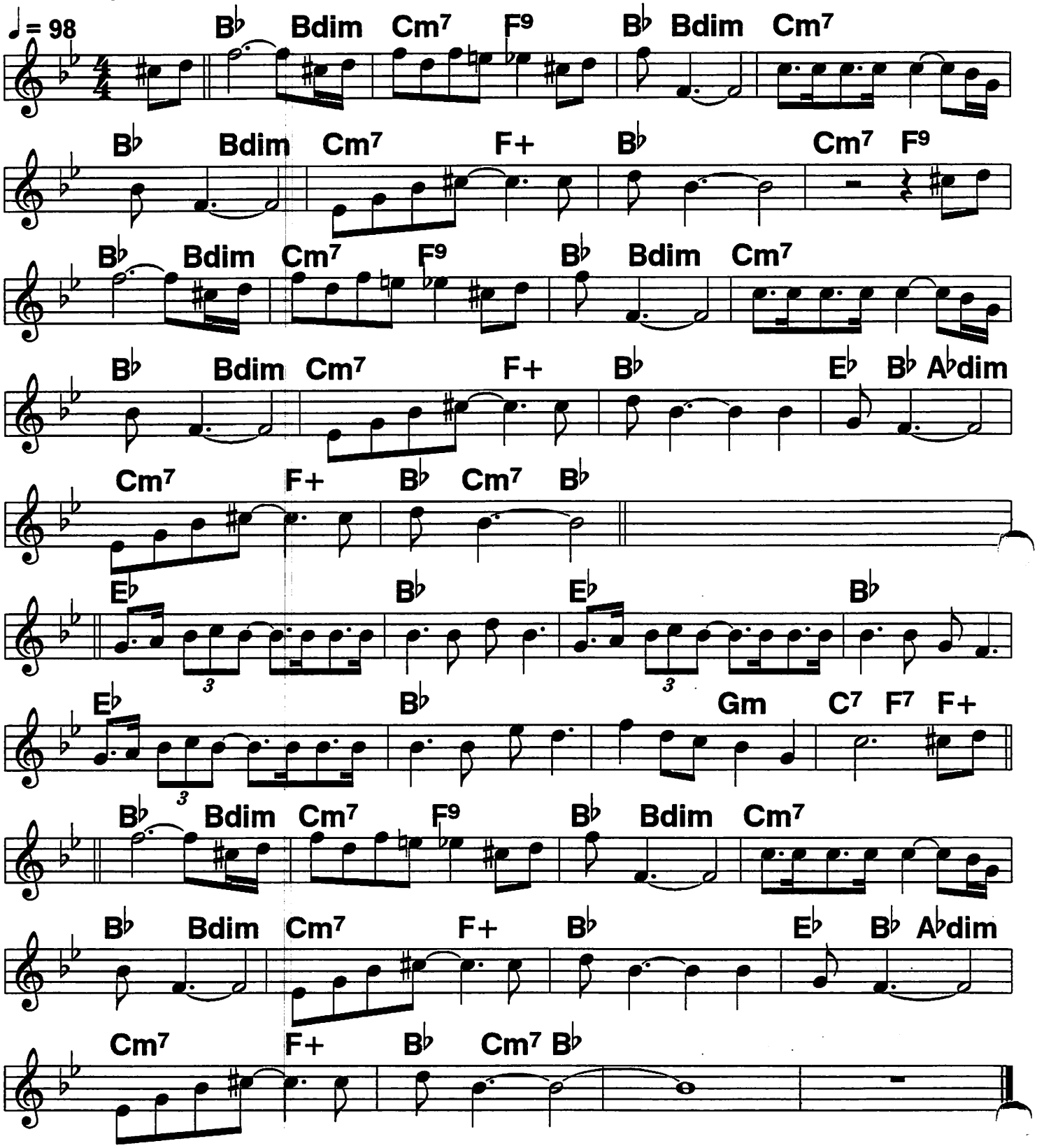


201 (Bb book) Stormy Weather

♩ = 90 *(female vocals)*

4/4 torchy, bluesy, rhythmic

Lena Horne, Ethel Waters; c. Arlen, 1933



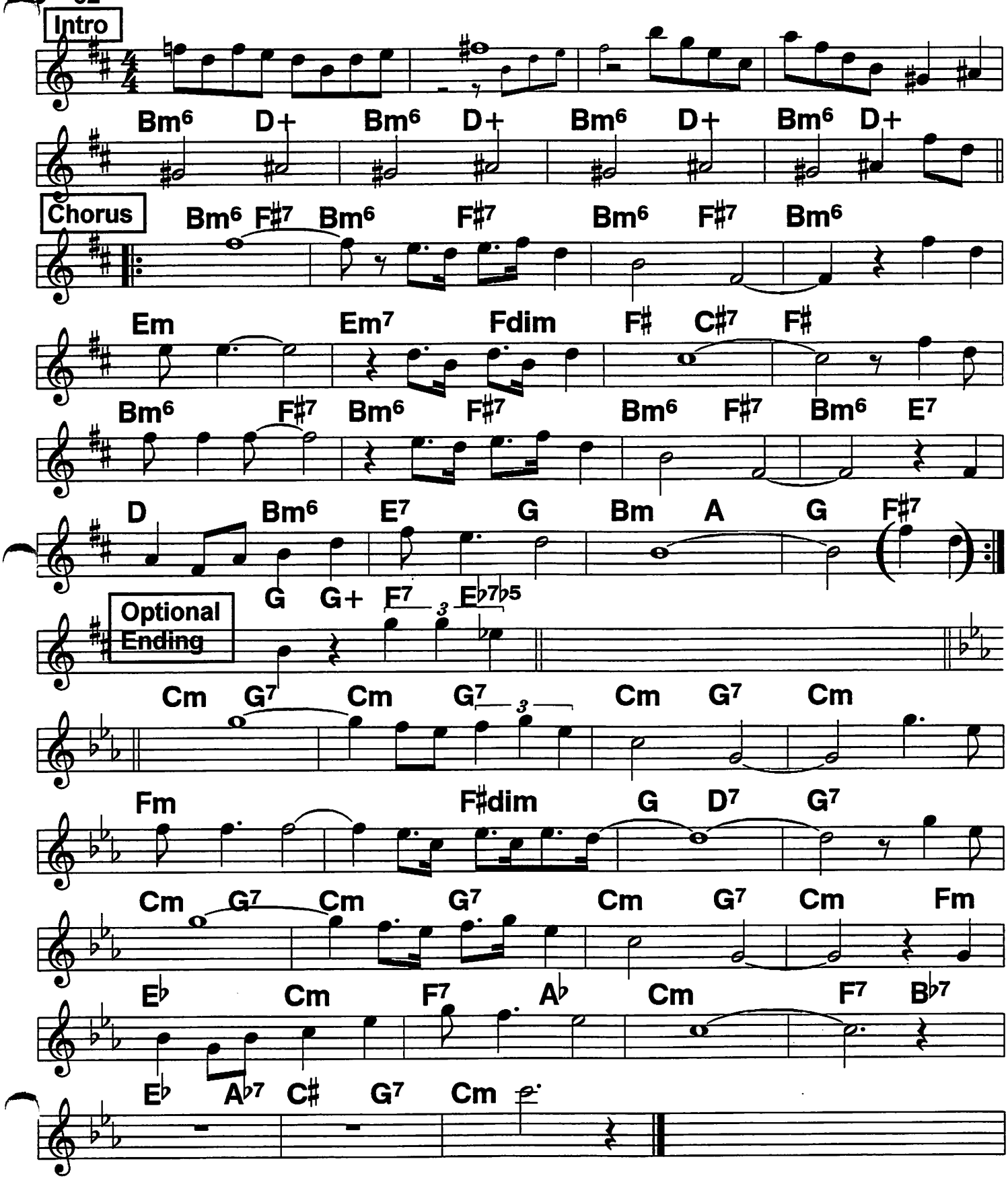
Summertime

Bb book 202

Torrid & Torchy, hard 4/4

♩ = 82

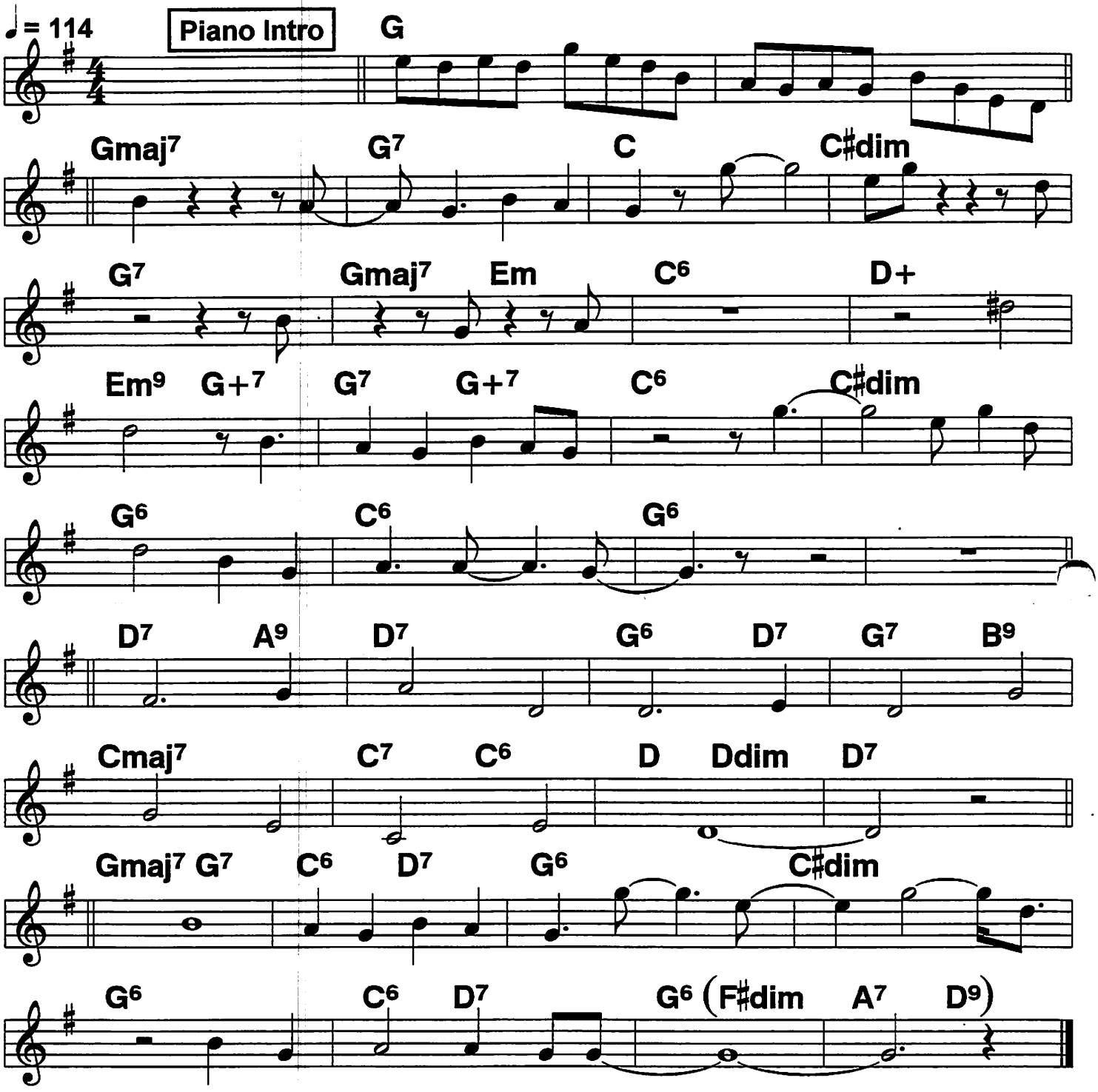
c. Gershwin, 1935



203 Bb book Swanee River (1)

Smooth 4/4

Tommy Dorsey hit; arr. Sy Oliver



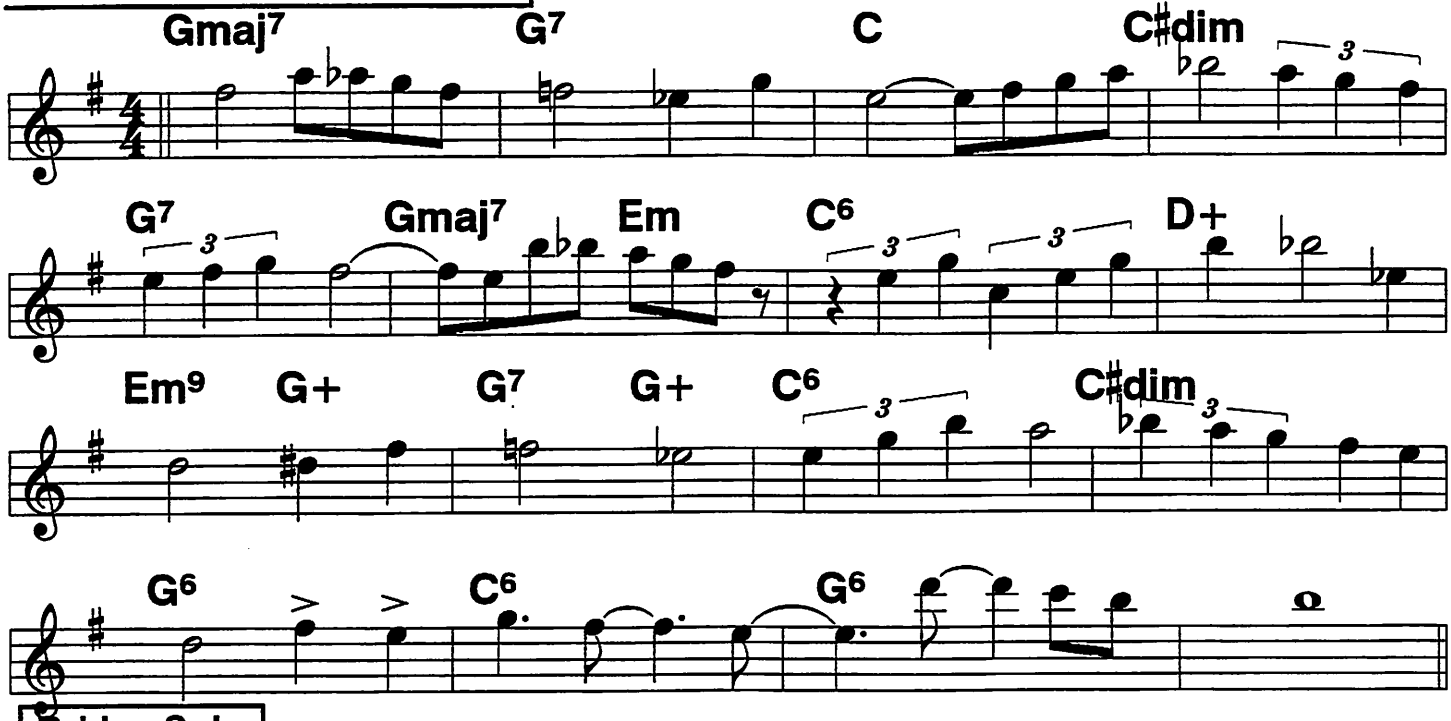
Swanee River (2)

Bb book

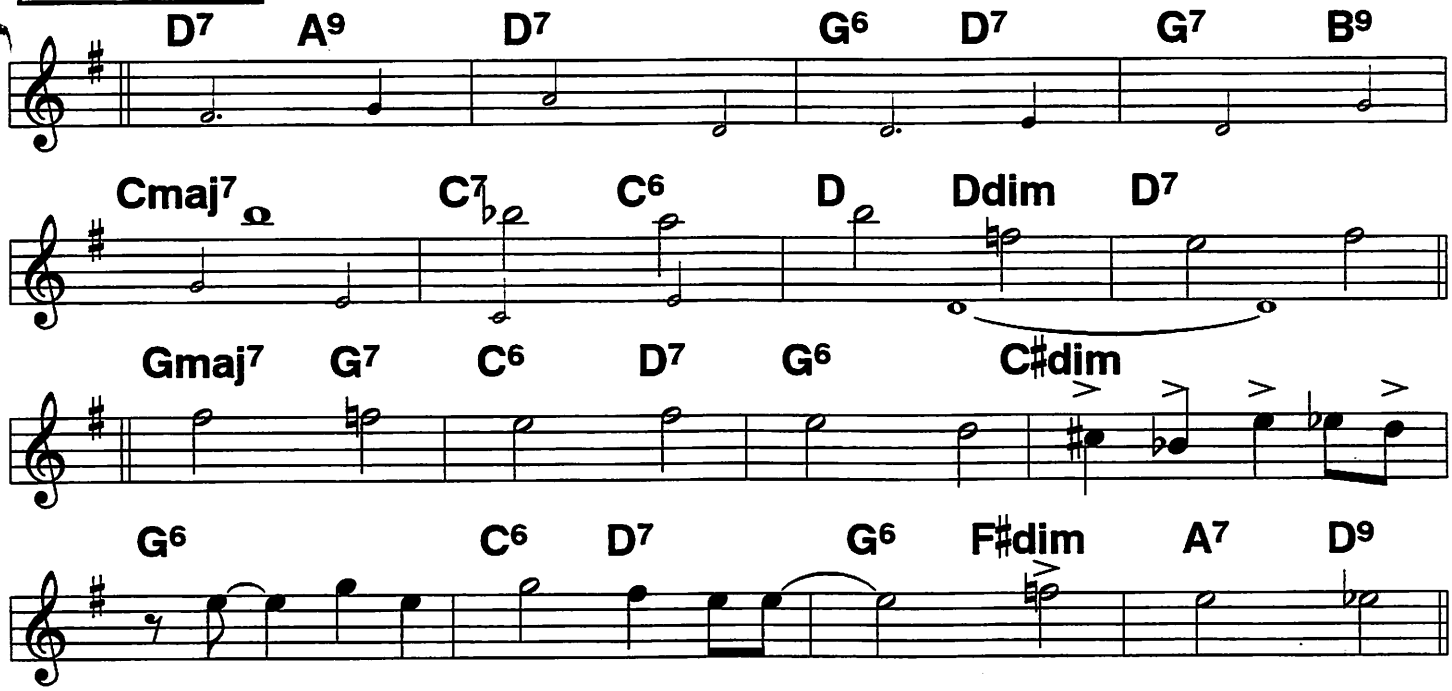
Very smooth legato

PLAY OVER MELODY--1st X

Sy Oliver arr. counter melody



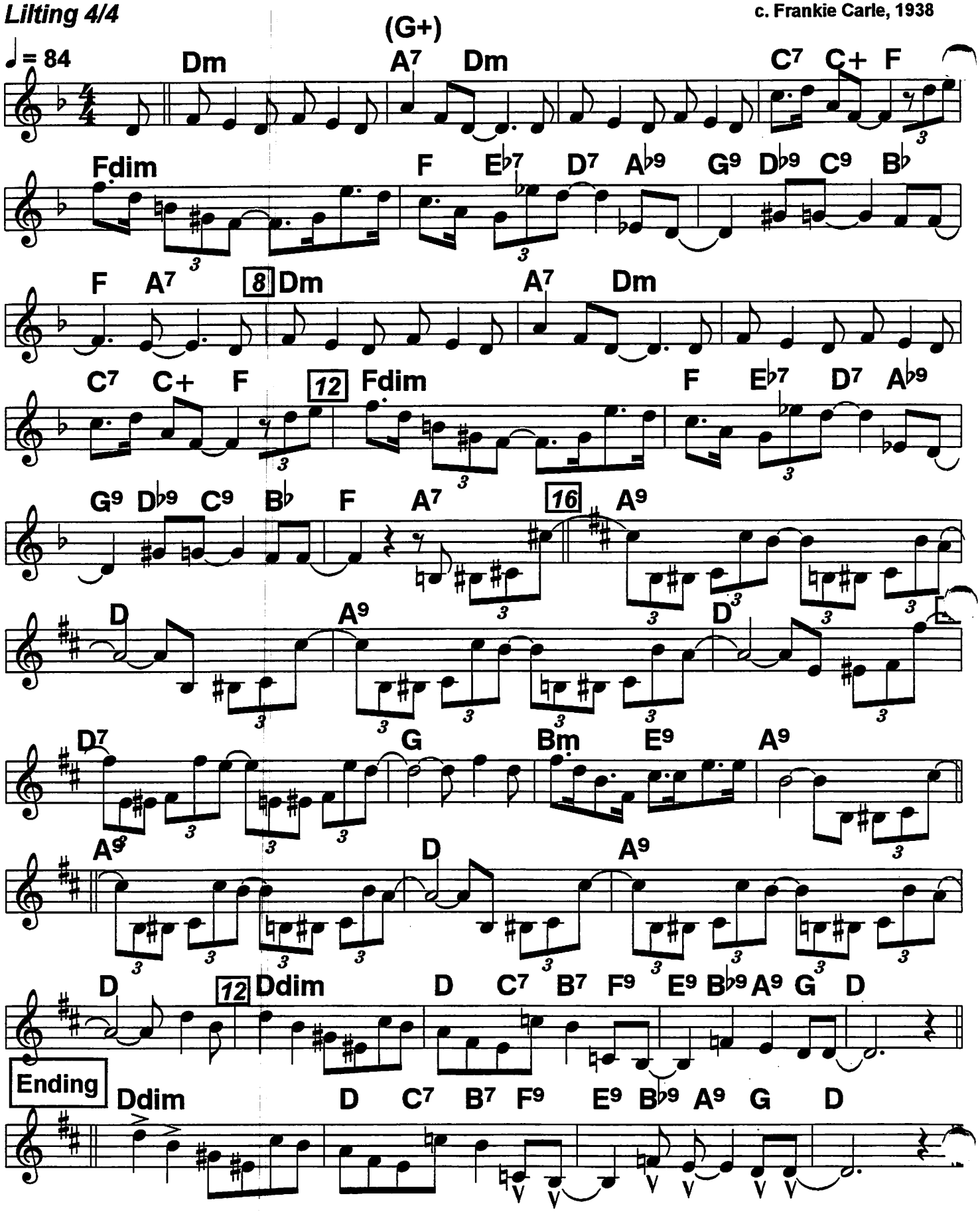
Bridge Solo



Sunrise Serenade

Glenn Miller hit;
c. Frankie Carle, 1938

Lilting 4/4

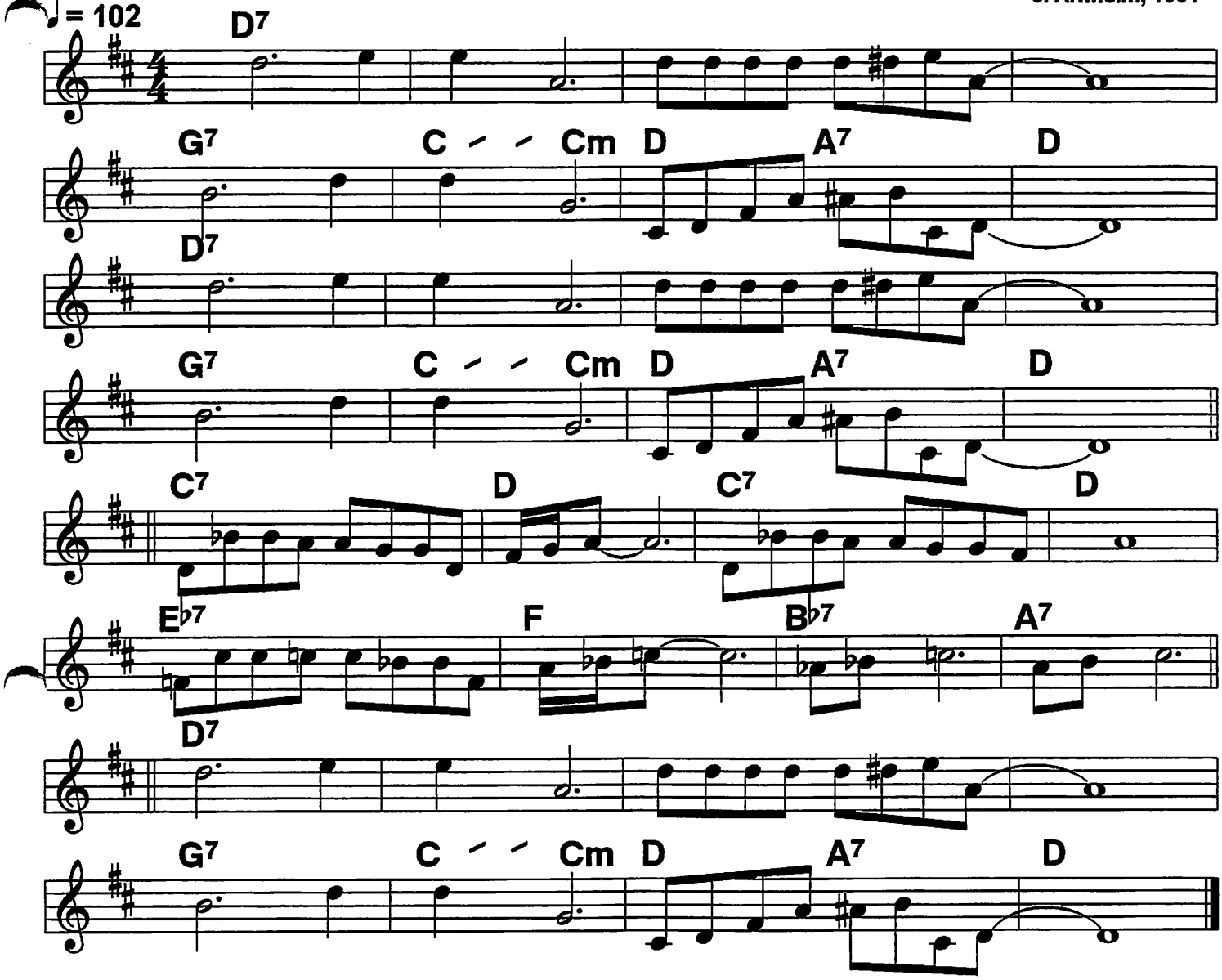


Sweet And Lovely

Lilting 2-beat; 2nd X stress the lilt

Al Bowlly classic.
c. Arnheim, 1931

♩ = 102



Sweet// and lovely// sweeter than the roses in May///
Sweet// and lovely// heaven must have sent her my way.///
Skies// a- bove me.// never were as blue as her eyes.///
And// she loves me,// who would want a sweeter sur- prise.///

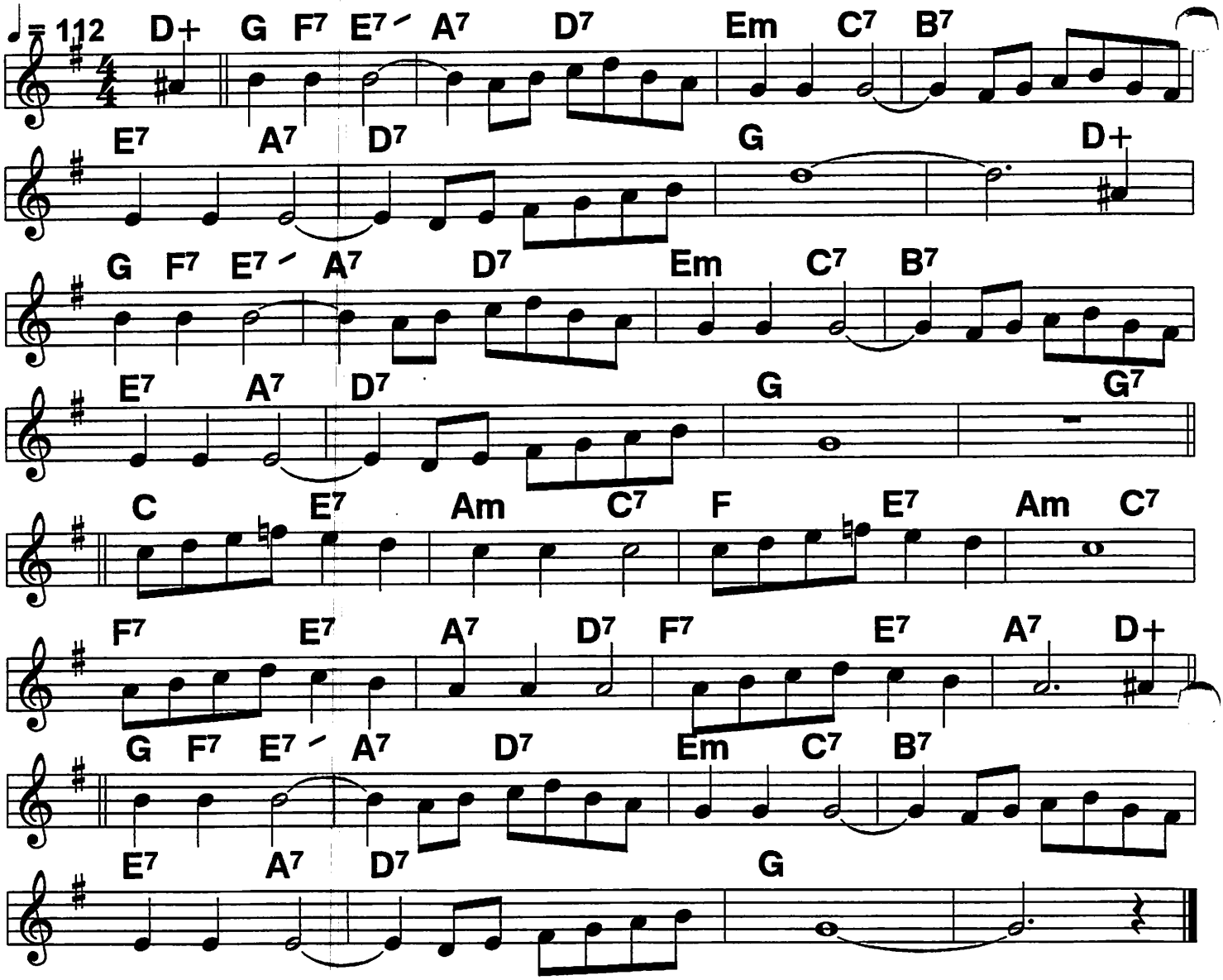
When she nestles in my arms so tenderly//
there's a thrill that words cannot ex- press.///
In my heart a song of love is taunting me.//
melody// haunting me.//

Sweet// and lovely// sweeter than the roses in May///
And// she loves me,// there is nothing more I can say.///

206 (Bb book) Sweet Lorraine

4/4 Slightly swingy

Nat King Cole classic, c. 1928



(I've) Just found joy./ /I'm as happy as a
baby boy,// /with another brand new
Choo-choo toy,/ /when I'm with my sweet Lor- raine./// ///A
Pair of eyes/ /that are bluer than the
summer skies,/ /when you see them you will
Realize/ /why I love my sweet Lor- raine./// (I'm so happy.)

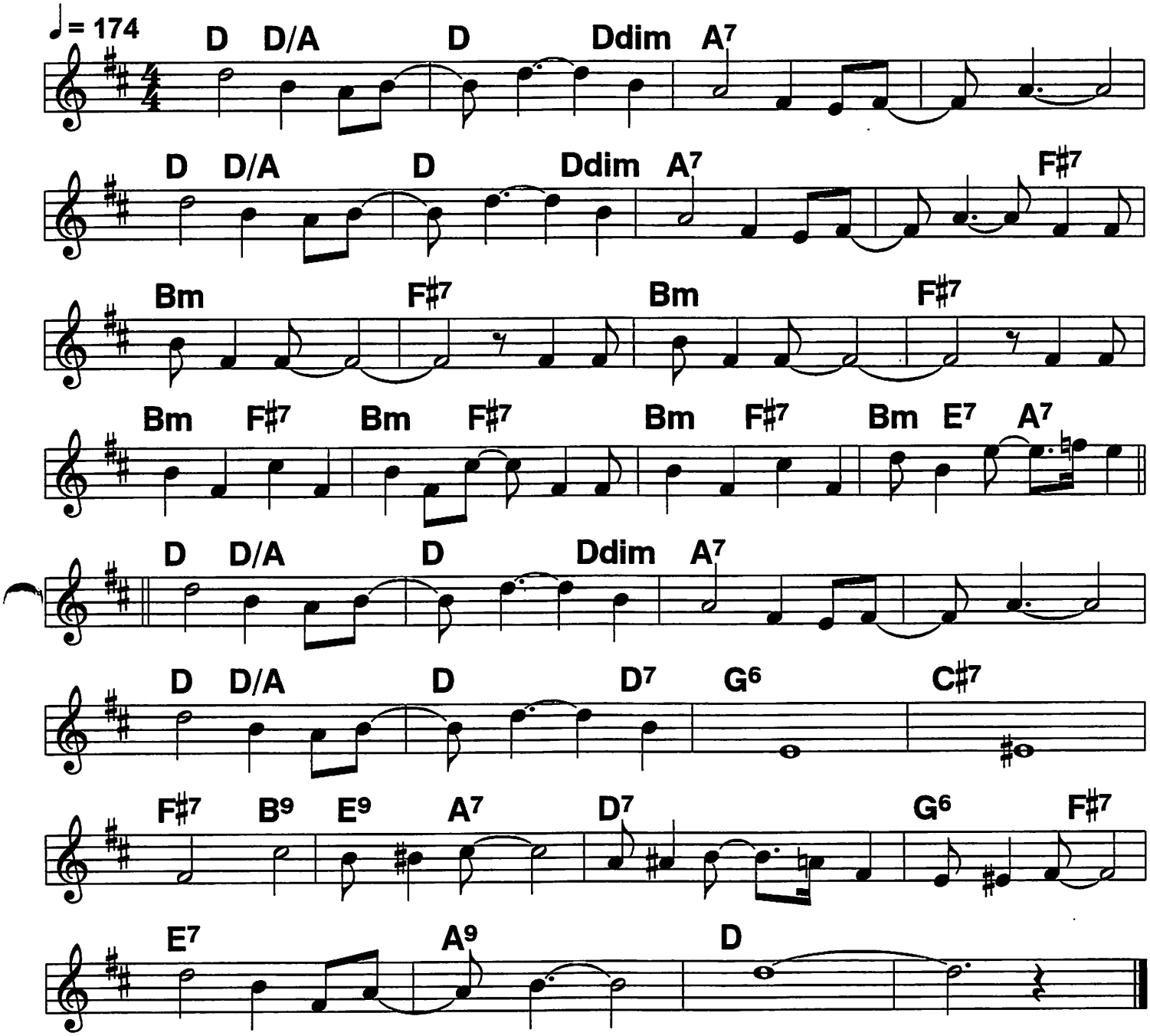
When it's raining I don't miss the sun,/ for it's in my sweeties smile.///
Just to think that I'm the lucky one/
who will lead her down the aisle.//Each
Night I pray/ /that nobody steals her
heart away./ /Just can't wait until that
Happy day,/ when I marry sweet Lor- raine./// /|||

Swing Mr. Charlie

Bb book 207

Light, bright 4/4

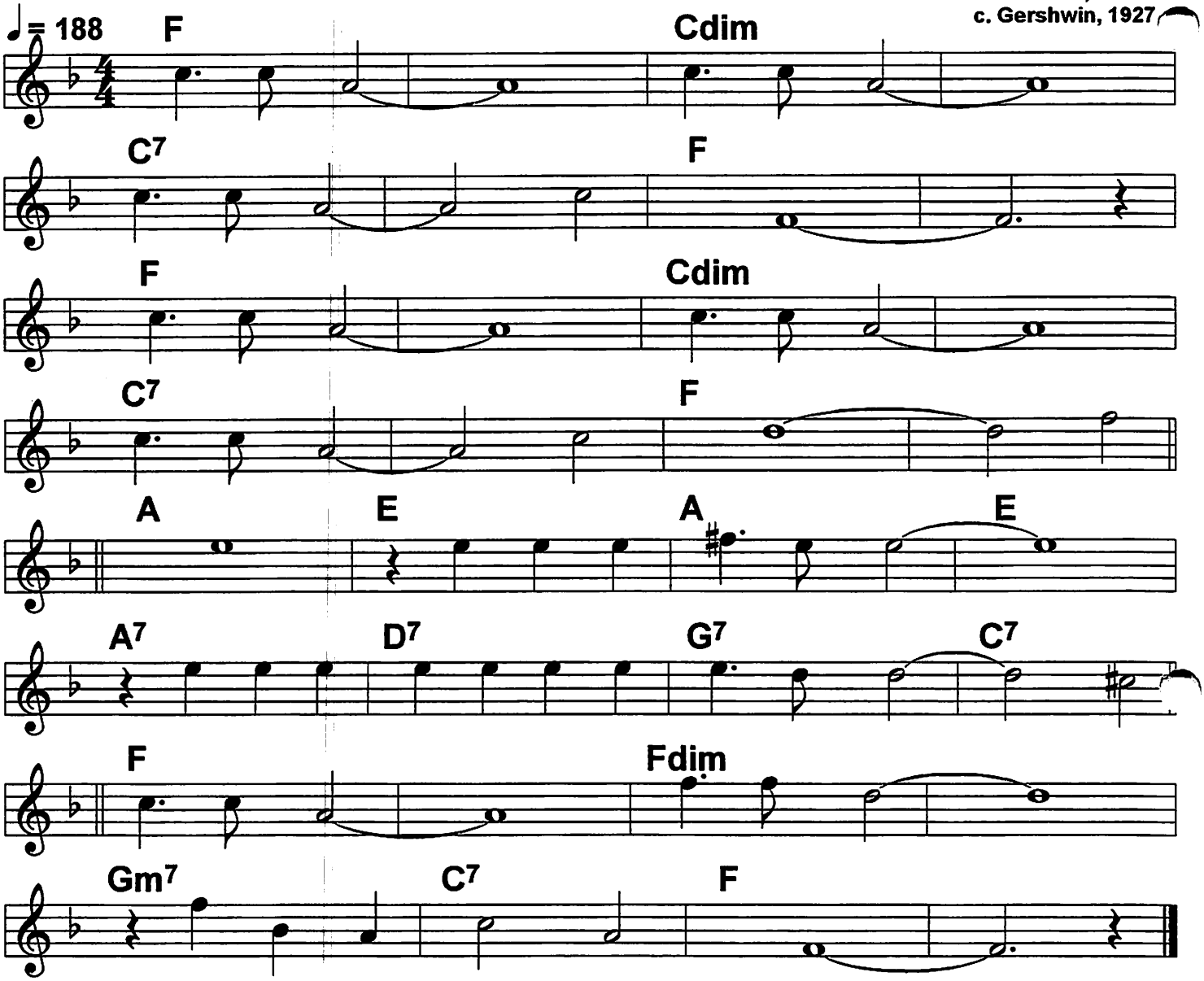
1936



208 Bb book 'Swonderful

Moderately fast 4/4

Artie Shaw, 194
c. Gershwin, 1927



'Swonderful/ //// 'smarvelous/ ////
You should care/ // for/ me!/// ///|
'Sawful nice/ //// 'sparadise/ ////
'Swhat I love/ // to/ see!/// //You've/

Made/// |my life so glamorous/ ////
|You can't blame me for feeling amorous/ // Oh!/

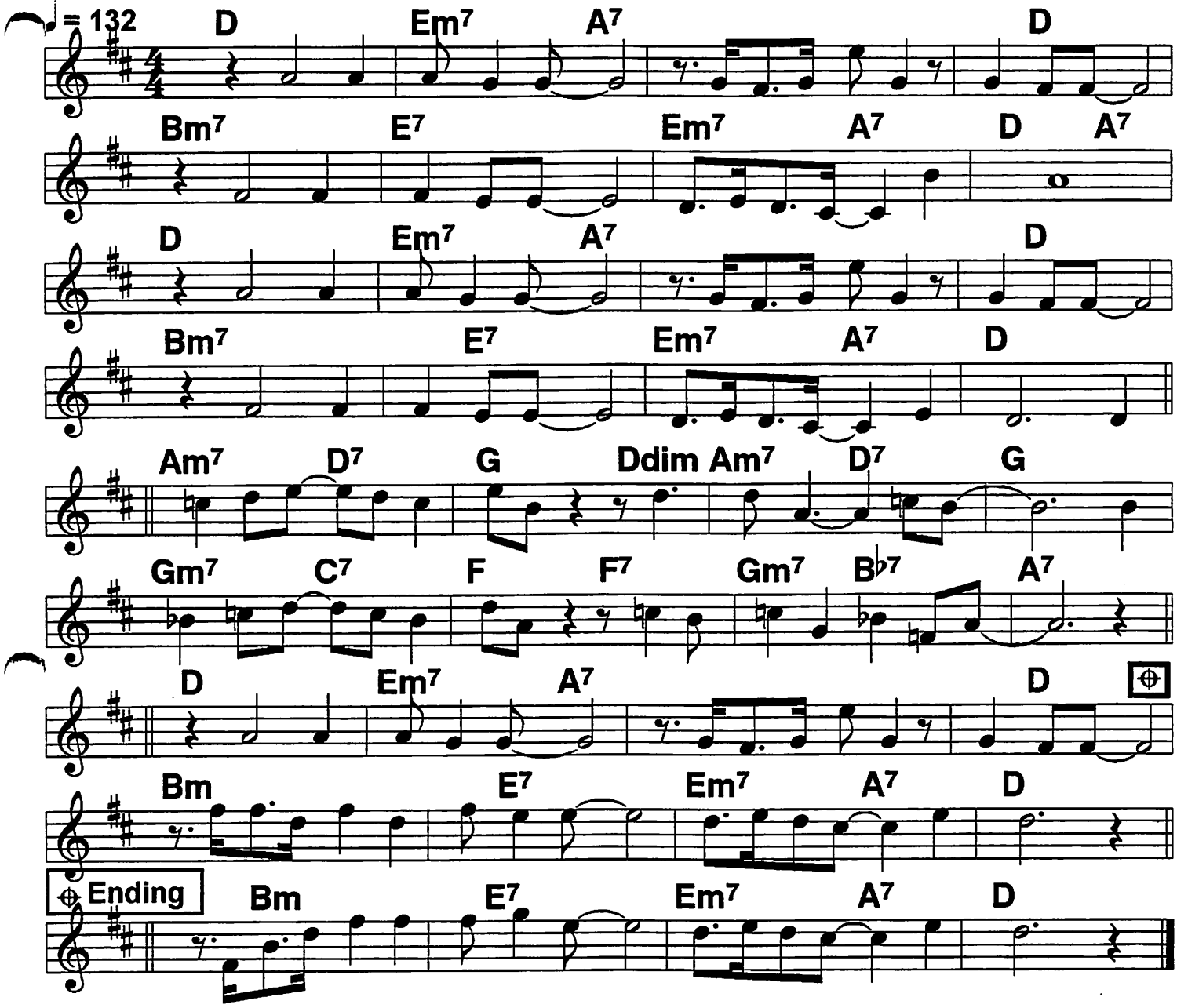
'Swonderful/ //// 'smarvelous!// ////
That you should care // for/ me!./// ///|

Taking A Chance On Love

Bb book 209

Solid 4/4 swing

Goodman, 1943



| Here/ I go again,/ I hear the trumpets blow again,/
|All/ a- glow again,/ takin' a chance on love.///
|Here/ I slide again,/ about to take that ride again,/
|Star-/ry- eyed again,/ takin' a chance on love.// I

Thought the cards were a frameup| I never/ wouldd cry.// But
Now you're takin' the game up| and the ace of hearts is high.///|

|Things/ are mending now,/ I see a rainbow blending now./
We'll have a happy ending now,/ takin' a chance on love.///|

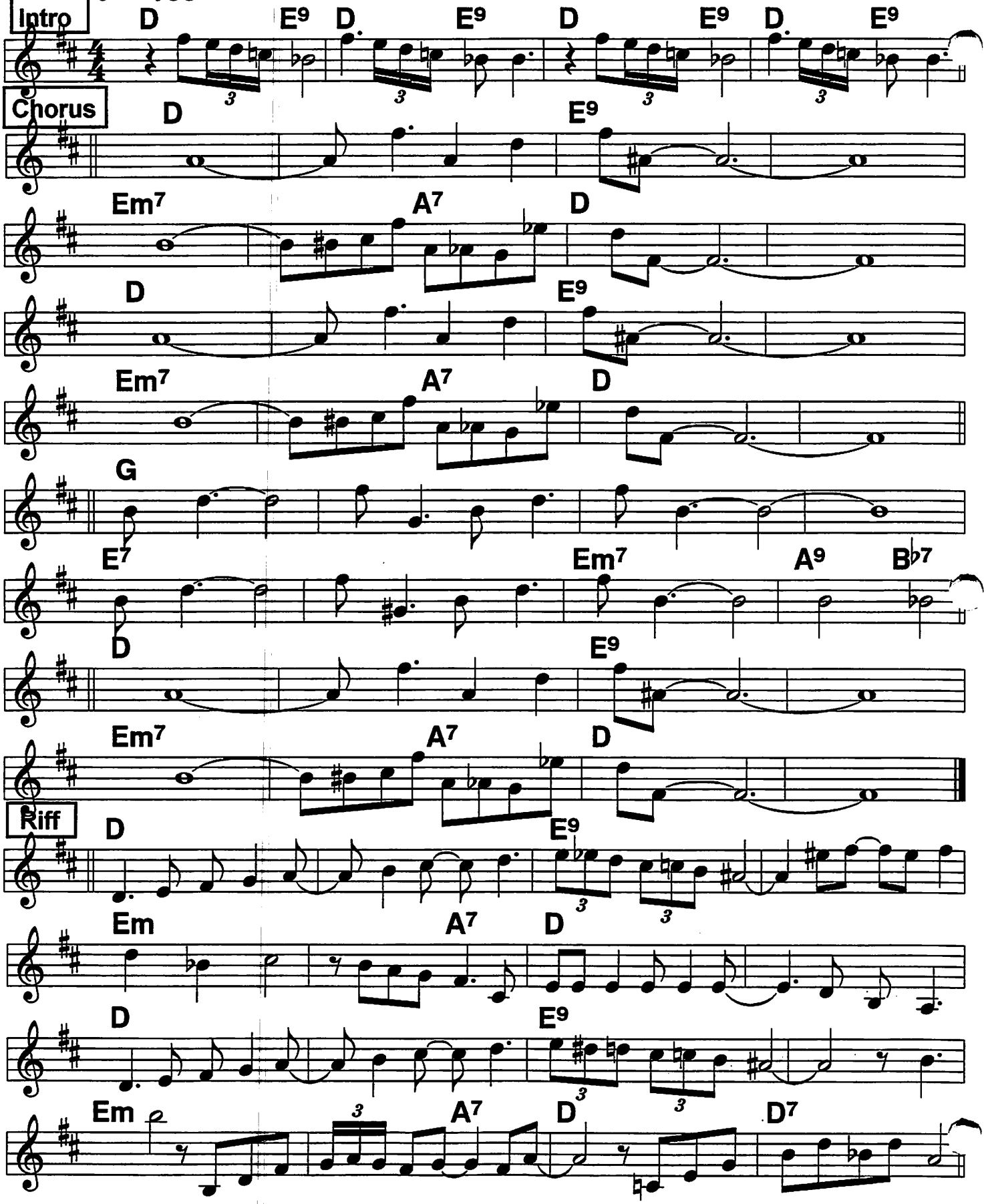
210

Bb book

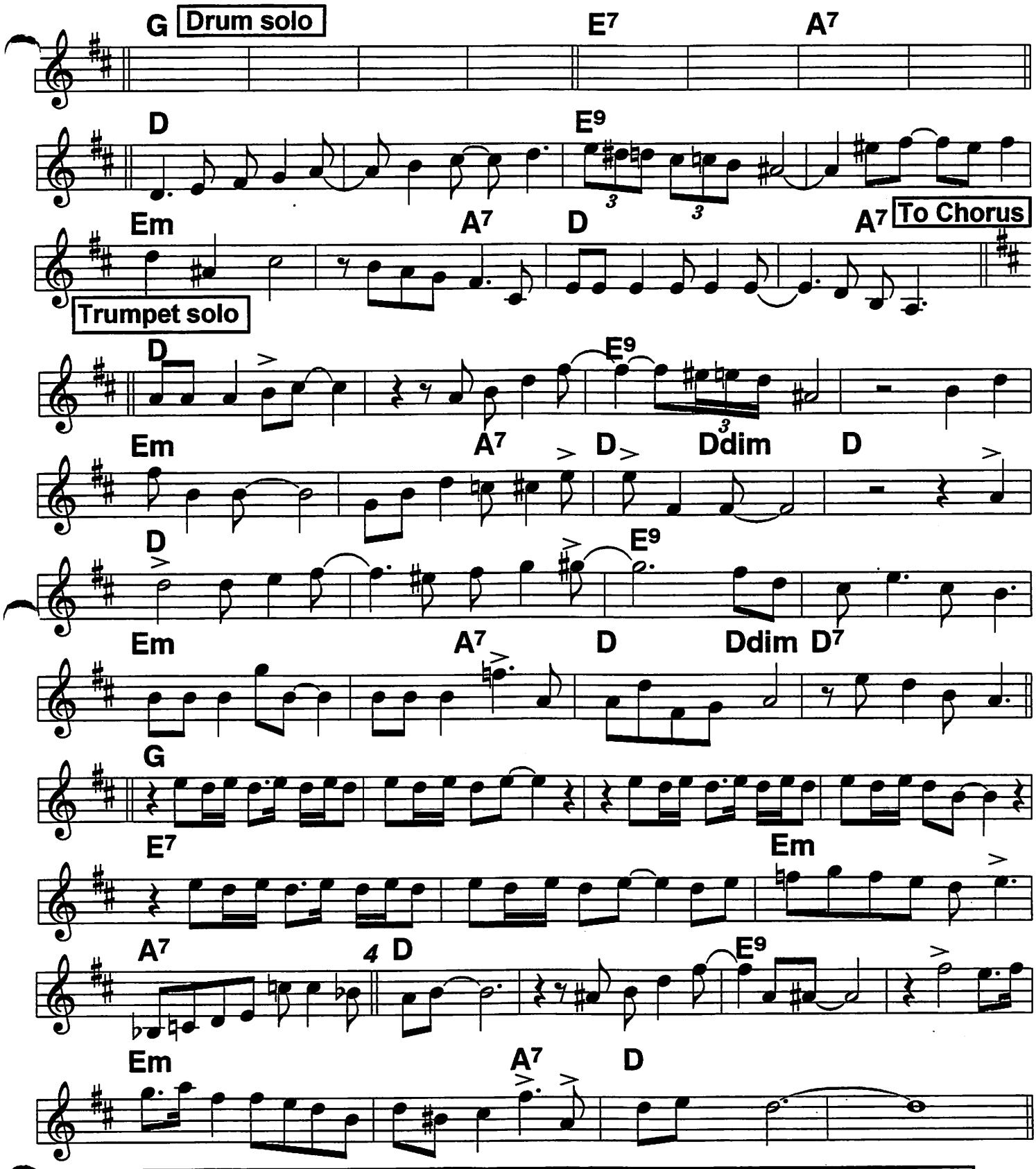
Take the A-Train (1)

Ellington, 1940

Piano Intro ♩ = 166 - 180



Take the A-Train (2)



ROUTINE: Chorus, Solos, RIFF w/drum breaks, Drum solo bridge, Chorus with Bass solo bridge

211

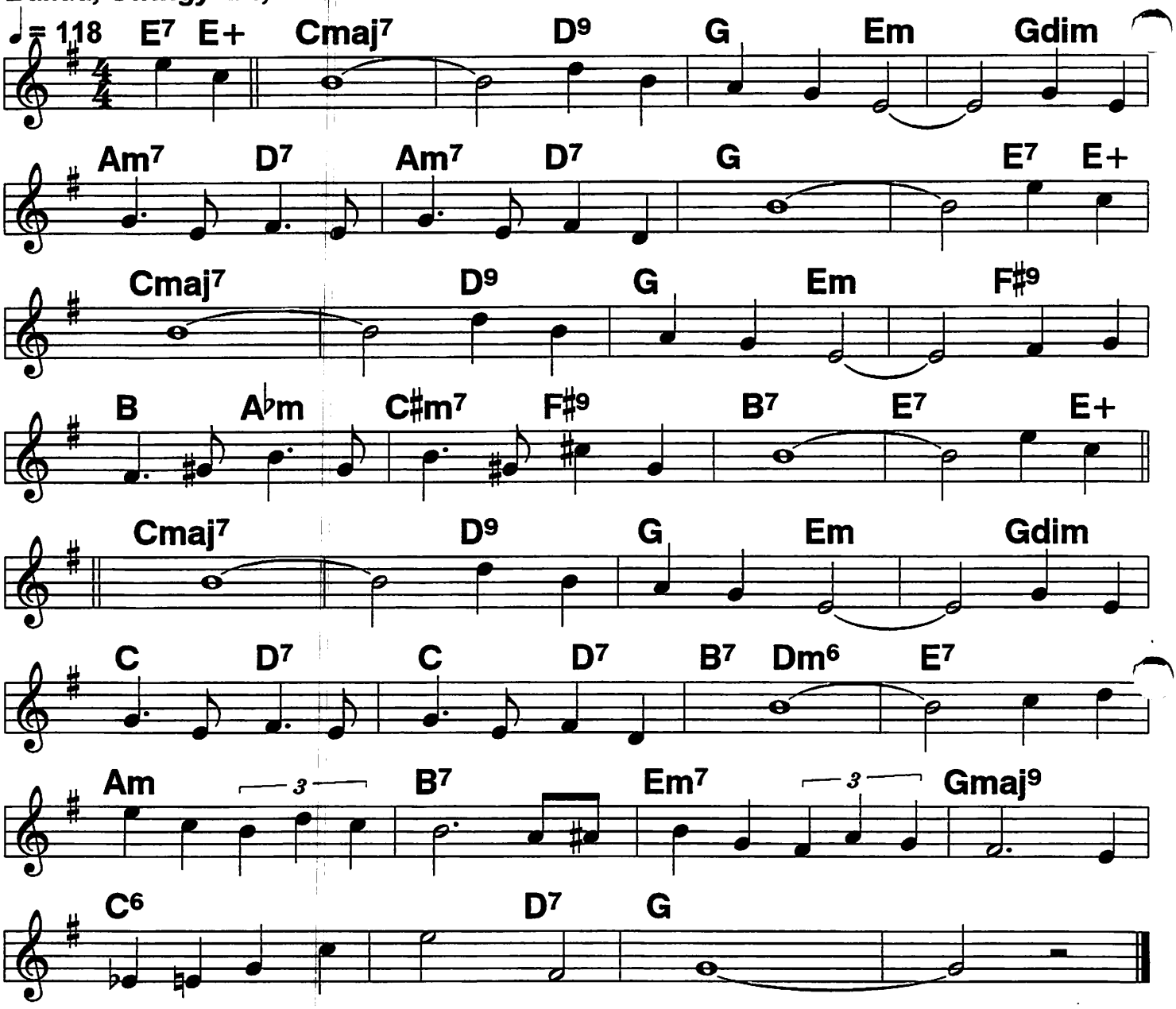
Bb book

Tangerine

Jimmy Dorsey hit, 1942

♩ = 138 ♩ = 114

Ballad, Swingy 4/4, Rhumba



(Tan-/ge-/) Rine/// //she is all they claim/ //with her
Eyes of night and lips as bright as flame. Tan-/ge-/
Rine/// //when she dances by,/ //senior-
Tas stare and caballeros sigh./// //And I've

Seen/// //toasts to Tangerine/ //raised in
Ev'ry bar across the Argen- tine./// //Yes she
Has them all on the run// but her heart belongs to just one//Her
Heart belongs to tan-/ge-/ rine./// ///|

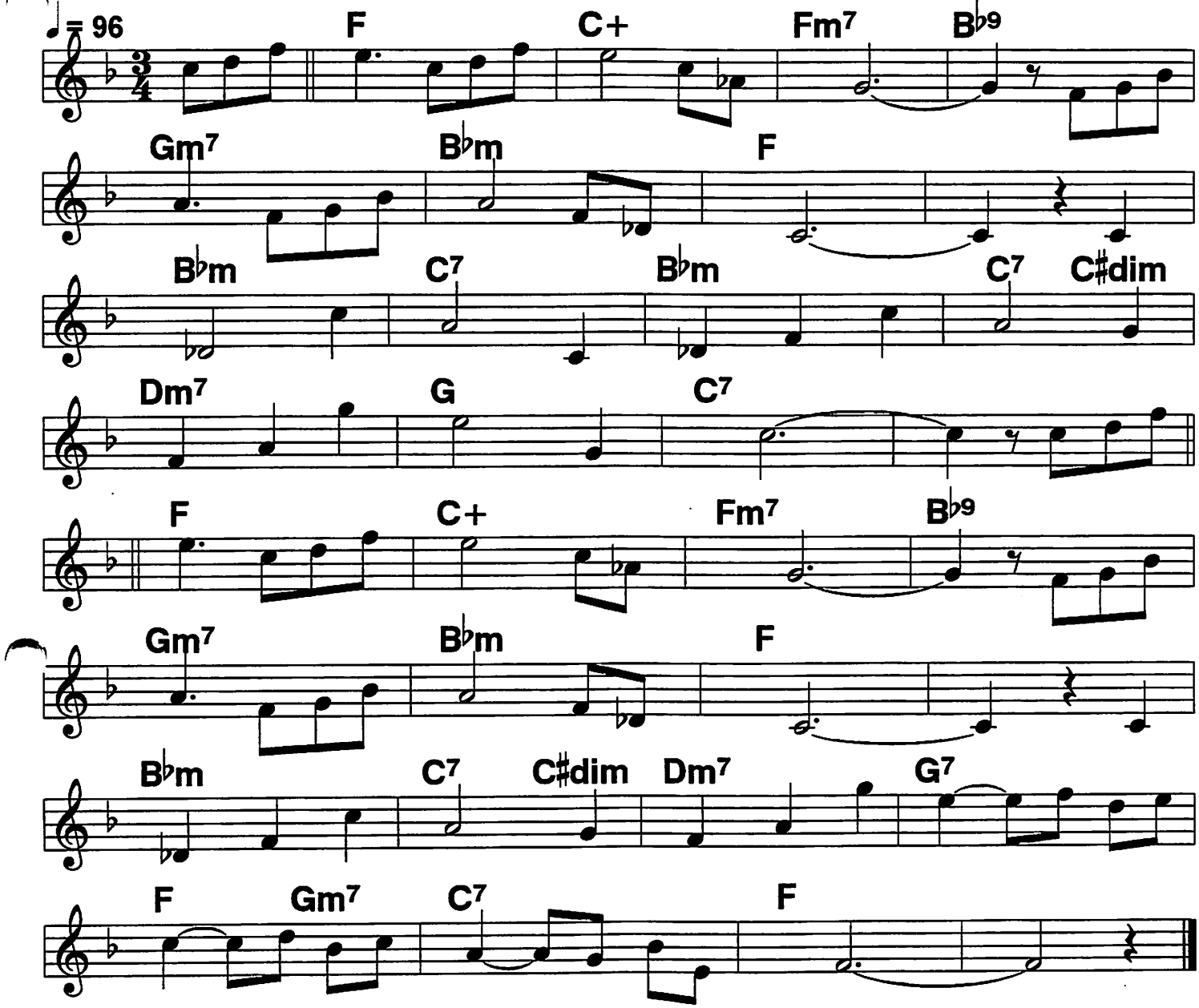
Tenderly

Bb book

Standard; originally a Waltz, but usually played 4/4

c. 1946

4/4 slow ballad; or Waltz



(The eve'ning) Breeze/ caressed the trees/ tender-
ly.// /The trembling
Trees embraced the breeze tender- ly.// /|Then
You/ and I/ came wandering by/ and
Lost in a sigh/ were we.// /The shore was

Kissed by the sea and mist/ tender- ly.// /I can't for-
Get how two hearts met/ breathless- ly.// /|Your
Arms opened wide/ and closed me in- side; you took my
Lips, you took my love/so tender- ly./// //|

213 Bb book Thanks For the Memory

Square 2-beat

c. Rainger, 1937

♩ = 112

D9 G6 Ddim D7 G

Ddim D7 Ddim Am Ddim Am7 D7

D9 G6 Ddim D7 G

Ddim D7 Ddim Am Ddim Am7 D9 F7

B♭ F7 Cm F7 B♭ F7 Fdim

D Bm Em7 A9 Am7 D9 D+ E7

D9 G6 Ddim D7 G

Ddim D7 Ddim Am Ddim Am7 D7 G

Coda Ddim Am Gdim G E♭7

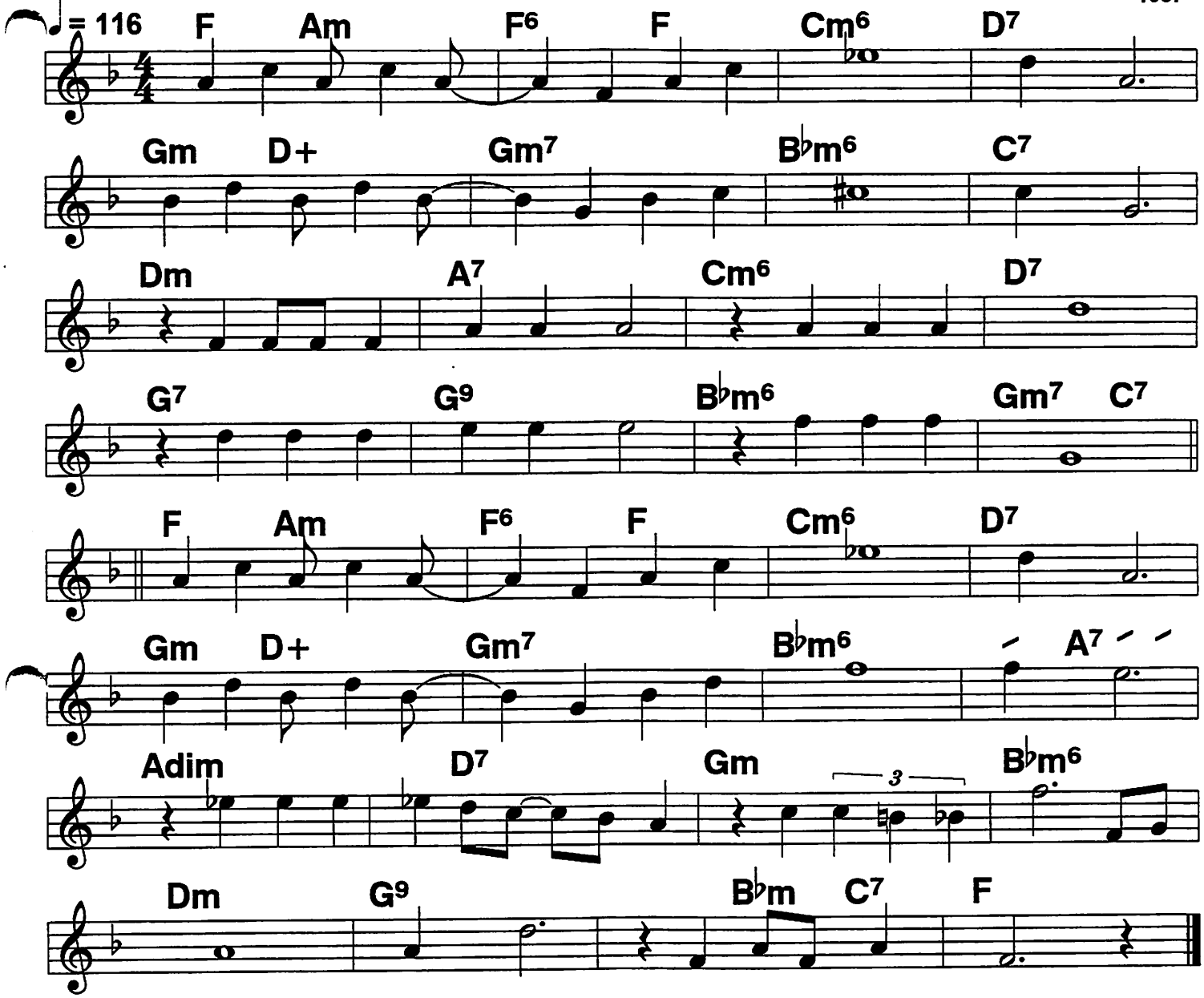
Am7 D7 G

That Old Feeling

Bb book

Light lilting 2-beat

1937



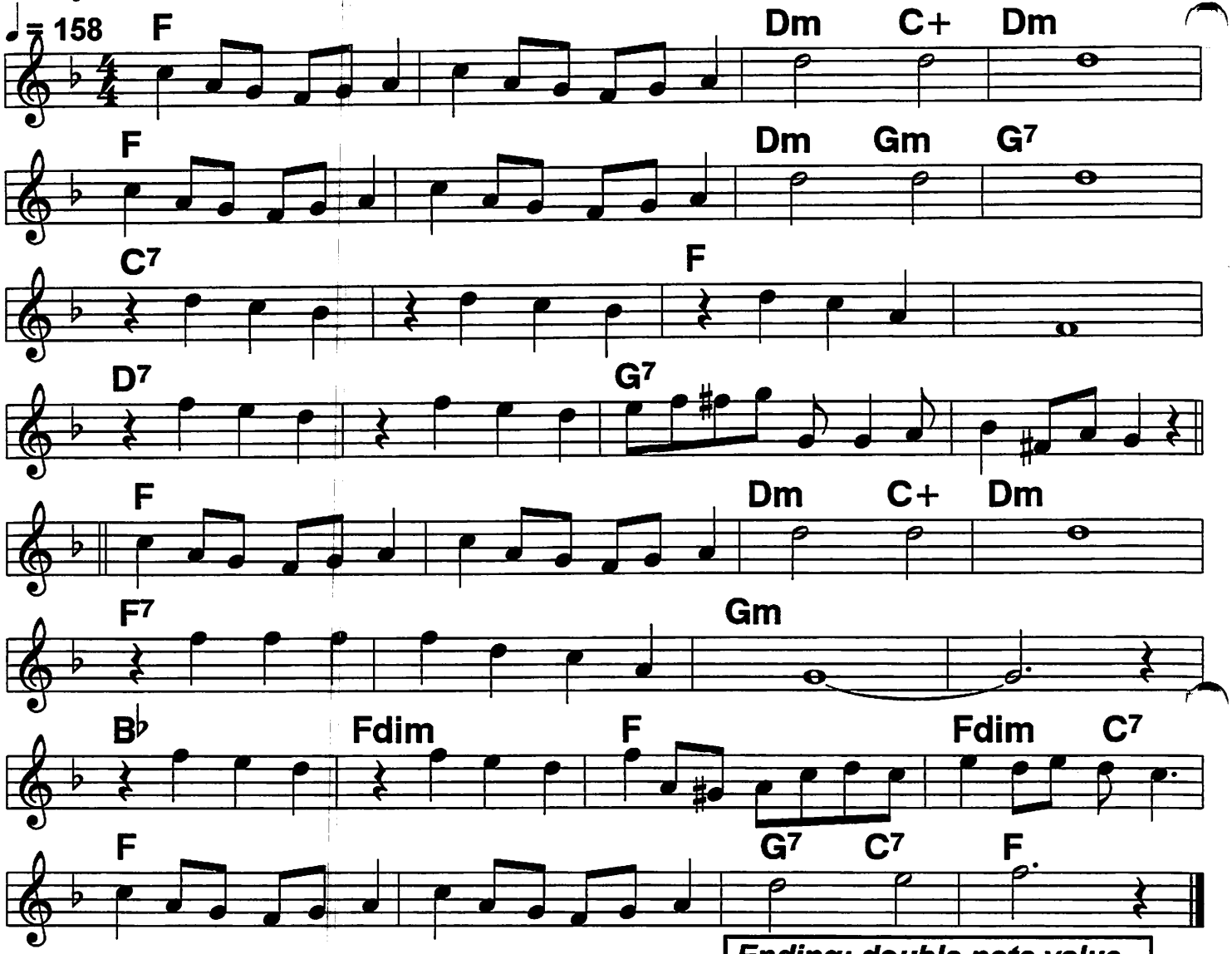
I saw you last night and got that old/// feeling.///
When you came in sight I got that old/// feeling.///
|The moment that you danced by/ |I felt a thrill.///
|and when you caught my eye,/ |my heart stood still.///

Once again I seemed to feel that old/// yearning,///
And I knew the spark of love was still/// burning,///
|There'll be no new romance for me,
|it's foolish to start,// for that
Old/// feeling/// |is still in my heart.///

215 (Bb book) Them There Eyes

1930

Lively 4/4, sorta cutsie ♩ = 146



Ending: double note value in last 2 bars)

I fell in love with you first time I looked into them/ there/ eyes.///
You got a certain li'l cute way of flirtin' with them/ there/ eyes.///
|They make me |feel happy, |they make me blue.///
|No stallin' |I'm fallin' goin' in a big way for sweet little you./

My heart is jumpin', you sure started somethin' with
them/ there/ eyes.///
|You'd better watch them if you're wise./// ///|
|They sparkle |they bubble,
they're gonna get you in a whole lot of trouble
You're overworkin' 'em, there's danger lurkin' in them/ there/ eyes.///|

There Will Never Be Another You

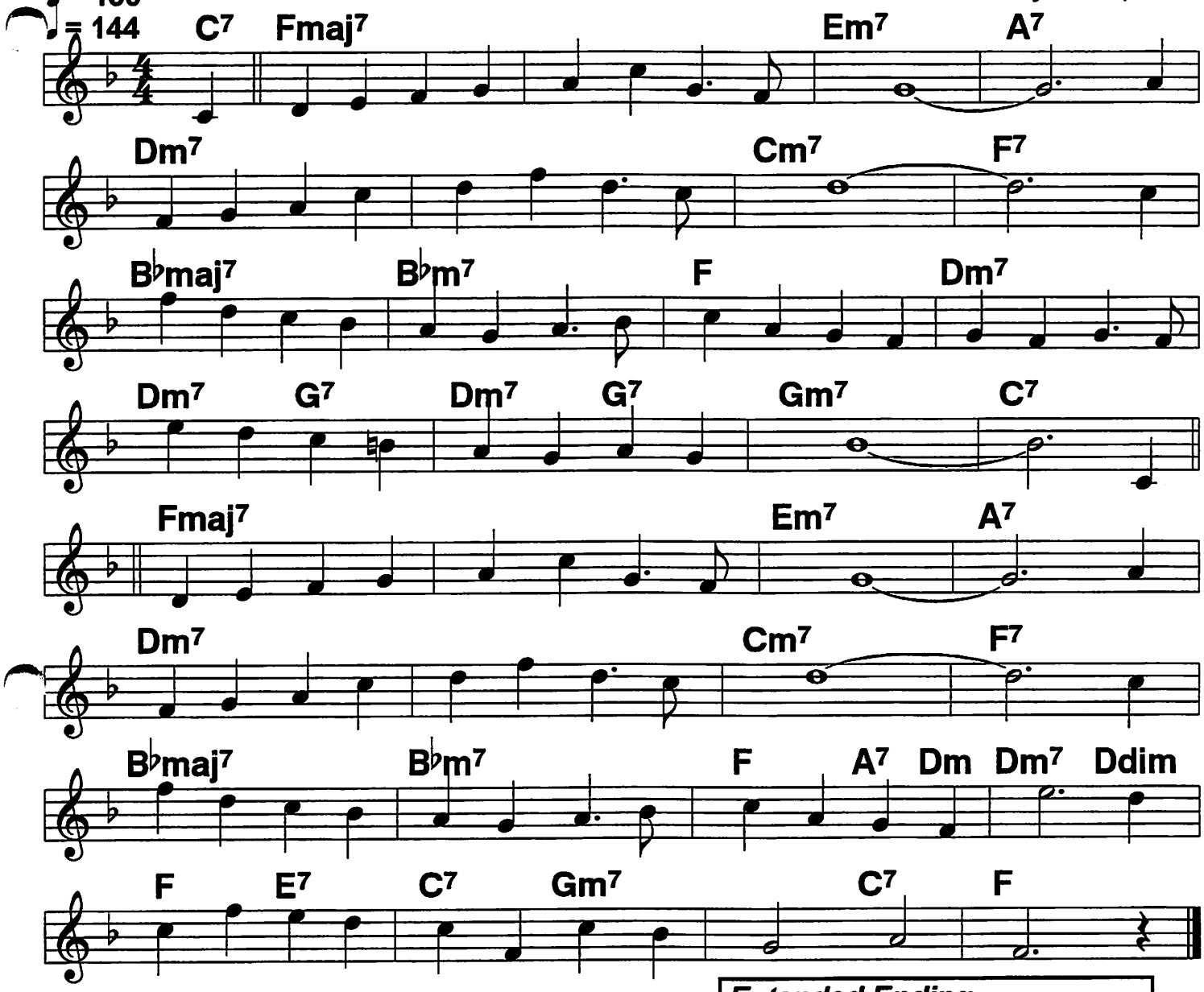
Bb book

4/4 swing

♩ = 130

♩ = 144

c. Harry Warren, 1942



Extended Ending
(double value of last 2 bars)

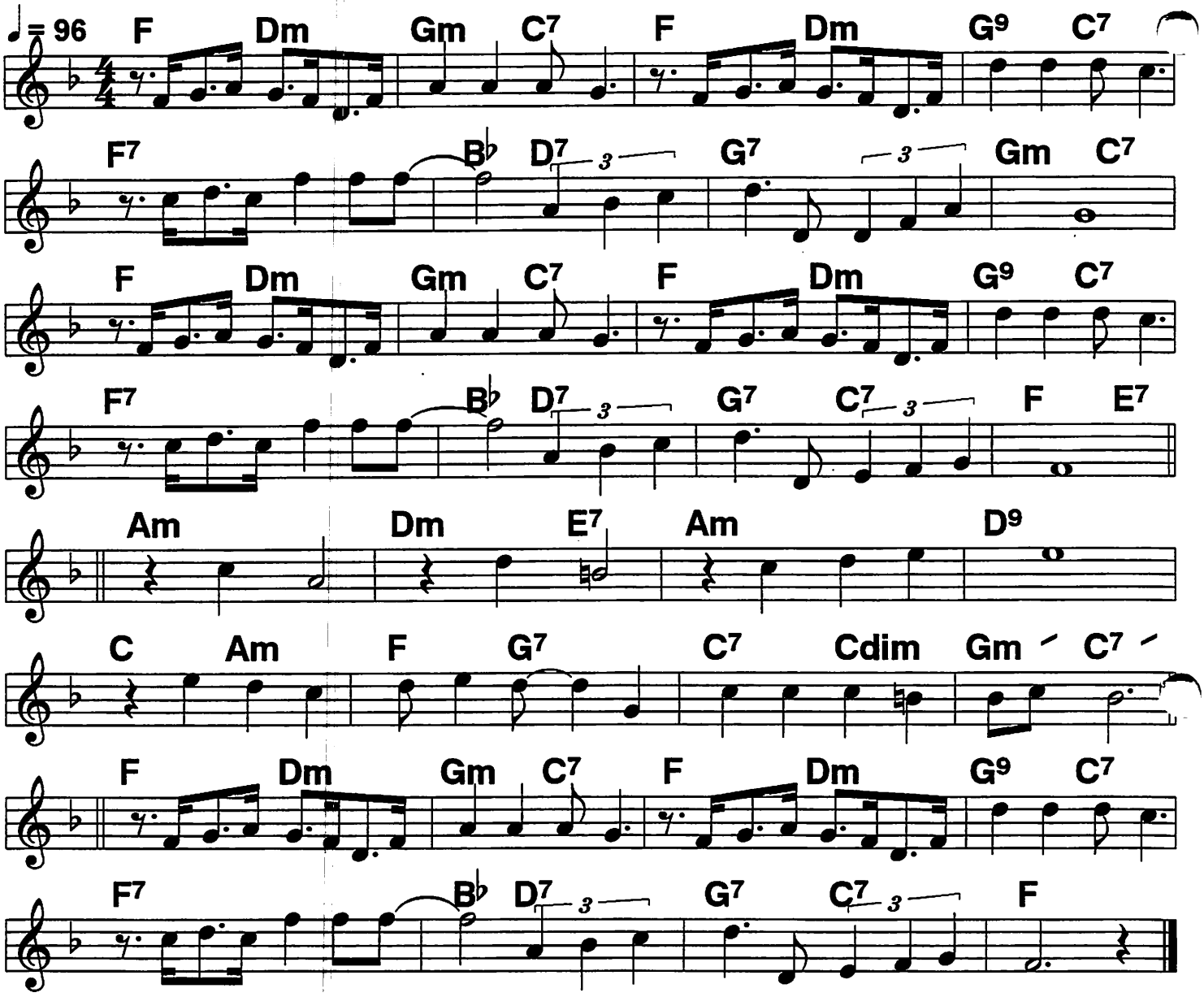
(There) Will be many other nights like this./// ///And
I'll be standing here with someone new,/// /// there
Will be other songs to sing, an- other fall, an- other spring, but
There will never be another you./// ///There

Will be other lips that I may kiss,/// ///but
They won't thrill me like yours used to do./// ///Yes,
I may dream a million dreams, but how can they come true,//if
There will never ever be an- oth-/er/ you?///|

217 (Bb book) These Foolish Things

Strong lilt, square 4/4

1936



|A cigarette that bears a lipstock's traces, |an airline tocket to ro- mantic places,
|And still my heart has wings, //these foolish things remind me of you.///
|A tinkling piano in the next apartment,
|those stumbling words that told you what my heart meant,
|A fairground's painted swings, //These foolish things remindd me of you.///

|You came,/ |you saw,/ |you conquered me;///
|When you did that to me,/ I knew somehow this had to be./

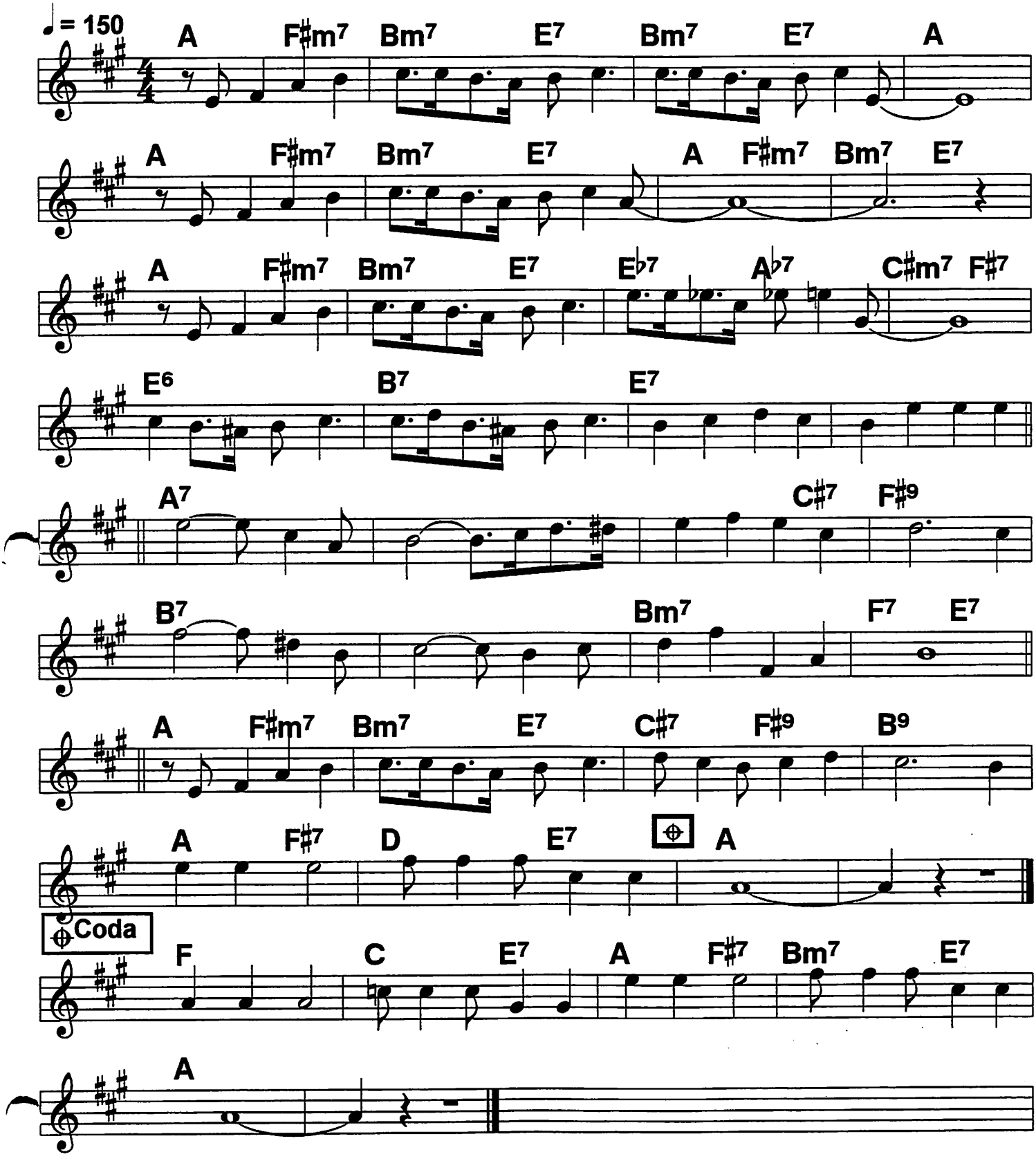
|The winds of March that make my heart a ddancer,
| a telephone that rings, but who's to answer?
|Oh how the ghost of you clings!/ These foolish things remind me of you.//|

They All Laughed (At Christopher C.)

Bb book

4/4 swing

c. Gershwin, 1937

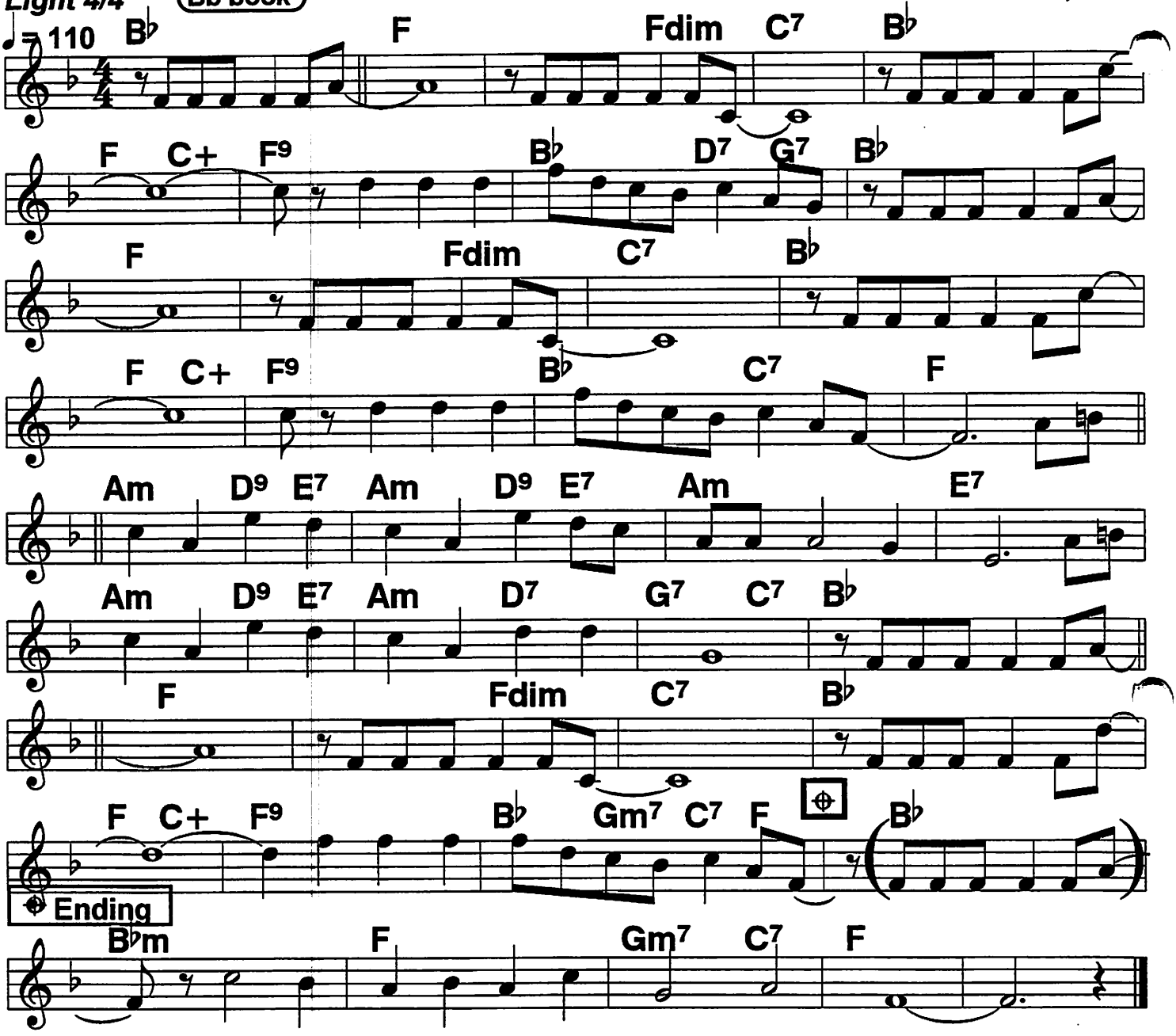


219 They Can't Take That Away From Me

Light 4/4 Bb book

♩ = 110

c. Gershwin, 1937



(The way you wear your) Hat,/// |the way you sip your tea./// |The memory of all
That/// / No no they can't take that away from me. |The way your smile just
Beams./// |the way you sing off key./// |the way you haunt my
Dreams,/// / no no they can't take that away from me.// We may
---
Never never meet again on the bumpy road to love,// still I'll
Always always keep the mem'ry of/// |the way you hold your

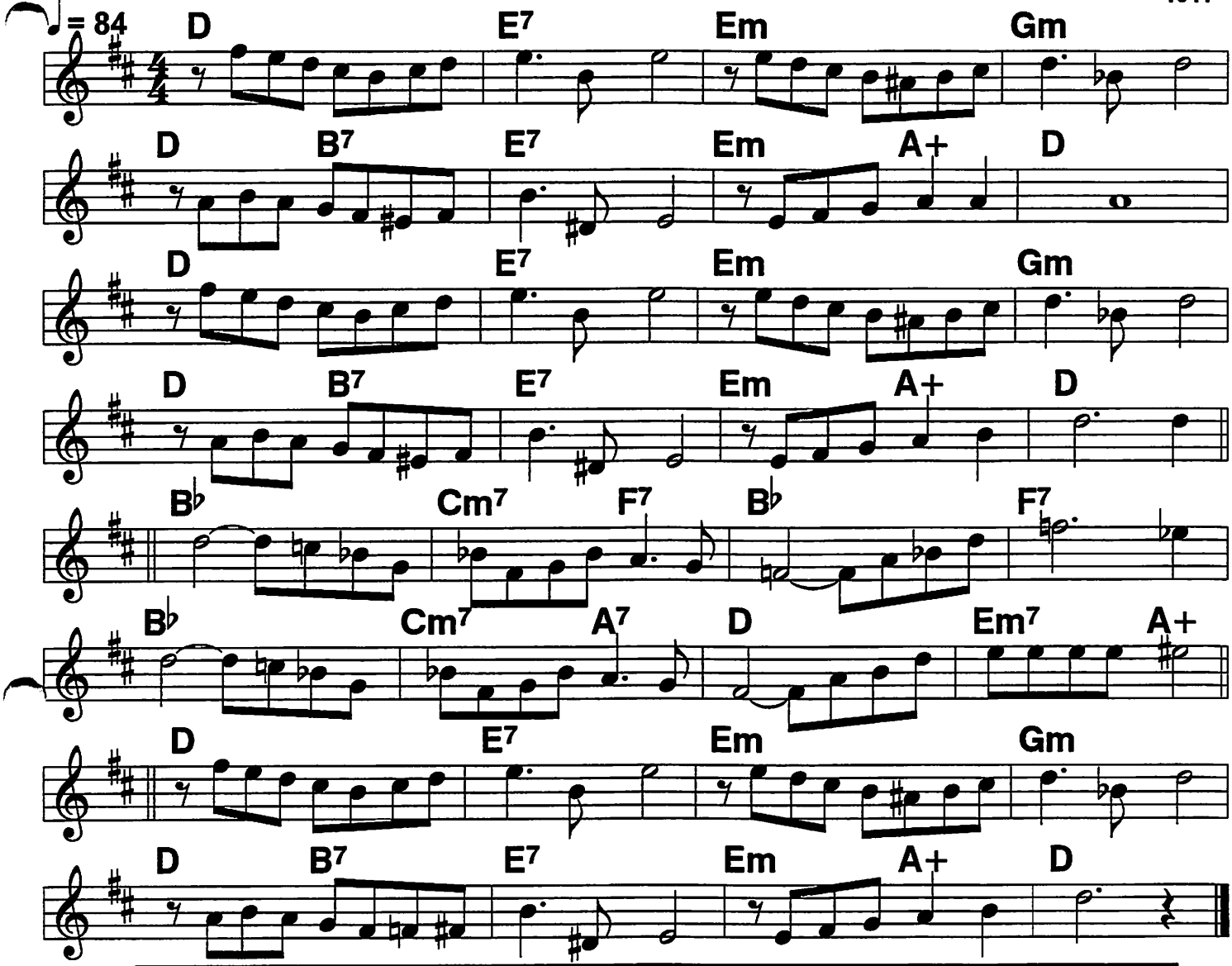
Knife,/// |the way we danced til three,/// |the way you changed my
Life,/// /No no! they can't take that away from me. No/ they
Can't take that a- way/ from/ me!/// ///|

Things I Love

Bb book 220

Solid 4/4, strong expressive lilt, emphasize 1 & 3

1941



|The glow of sunset in the summer skies,/ |the golden flicker of the fire-/
flies./
|The gleam of lovelight in you lovely eyes,/ These are the things I love.///
|A silver moonbeam peeping through the trees,/
|A bed of tulips nodding in the breeze,/
|The look you give in answer to my please,/ |these are the things I love.//Oh

---

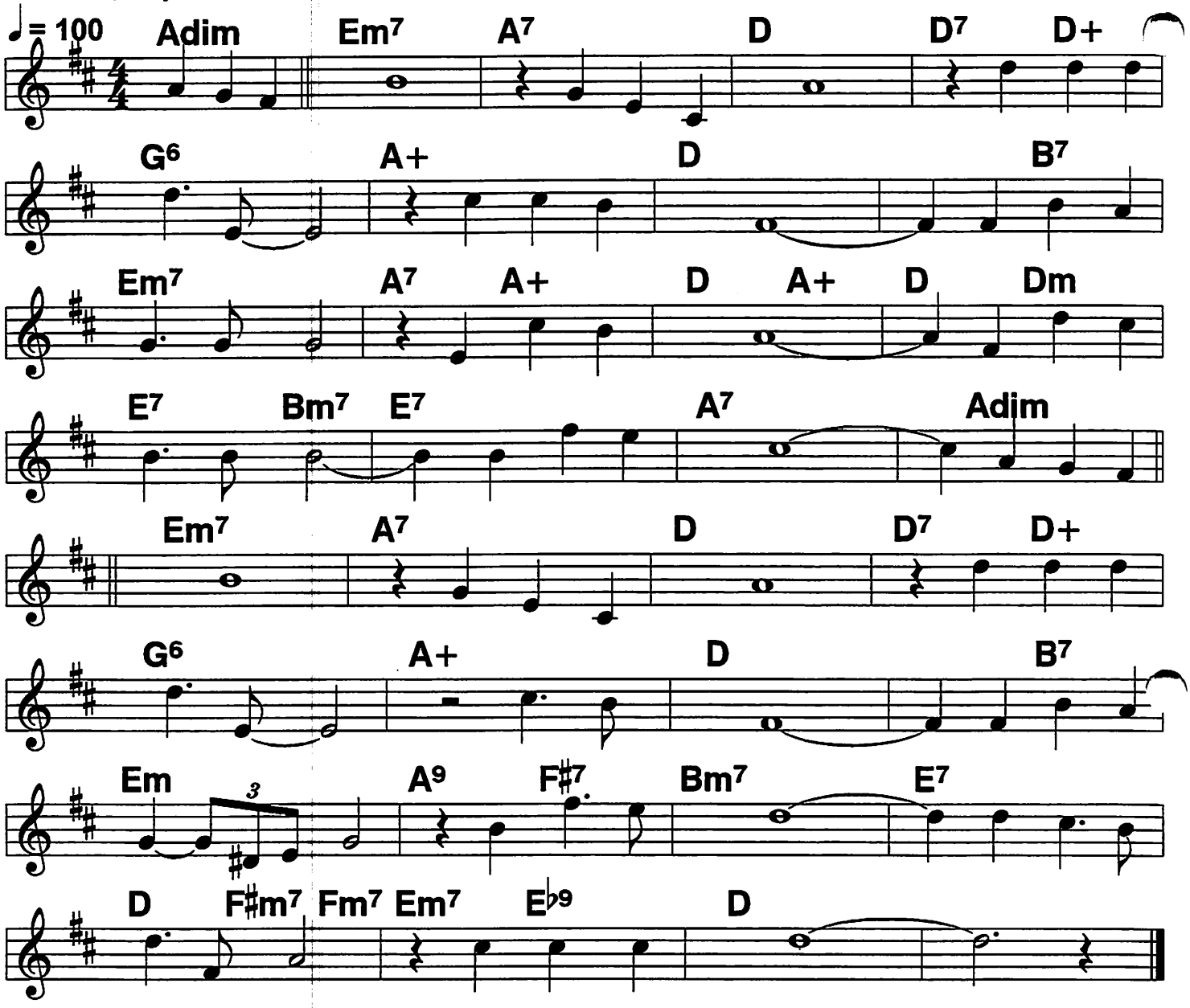
Once/ I thought that life was just a winter thing/ my heart was cold// and
Then/ you came to me and like a breath of
spring/ you turned the silver snow to gold./

|A robin's serenade when day is through,/
the babbling brook beside our rendezvous;/
|Your sweet voice whisp'ring "Darling I love you./"
These are the things I love.///|

221 Bb book This Love Of Mine

Smooth, expressive 4/4

Sinatra w//Tommy Dorsey, 1941



(This love of) Mine/// |goes on and on./// |though life is
Emp-/ty/ |since you have gone./// /You're always
On my mind,/ |though out of sight,/// |It's lonesome
Through the day/ /and oh the night./// /I cry my

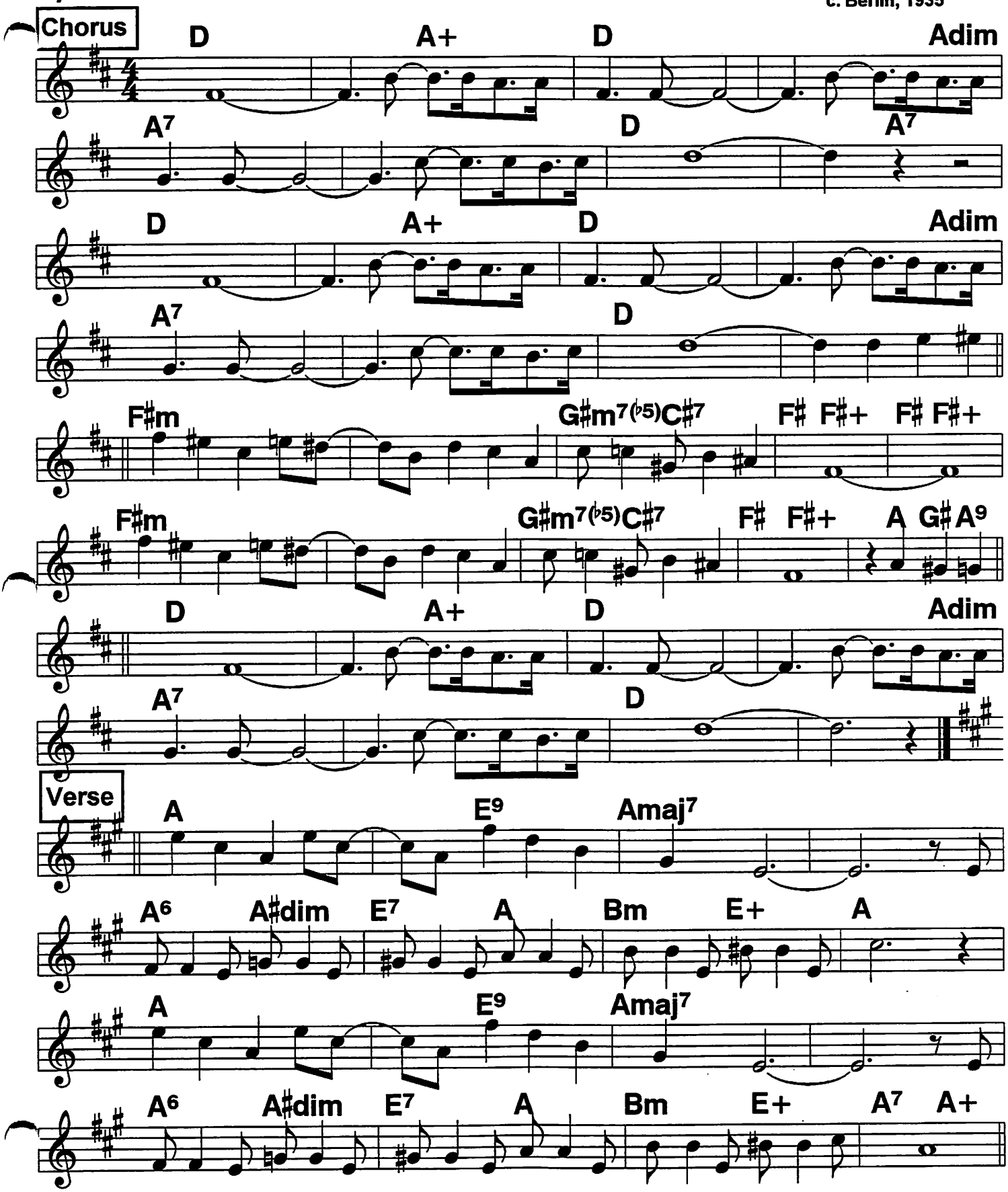
Heart/ out,/ |it's bound to break,/// |Since nothing
Mat-/ters,/ || let it break./// /I ask the
Sun and the moon/ | The stars that shine./// /What's to be-
Come/ of it/ |this love of mine./// /|||

Top Hat, White Tie, And Tails

Bb book 222

Fred Astaire classic,
c. Berlin, 1935

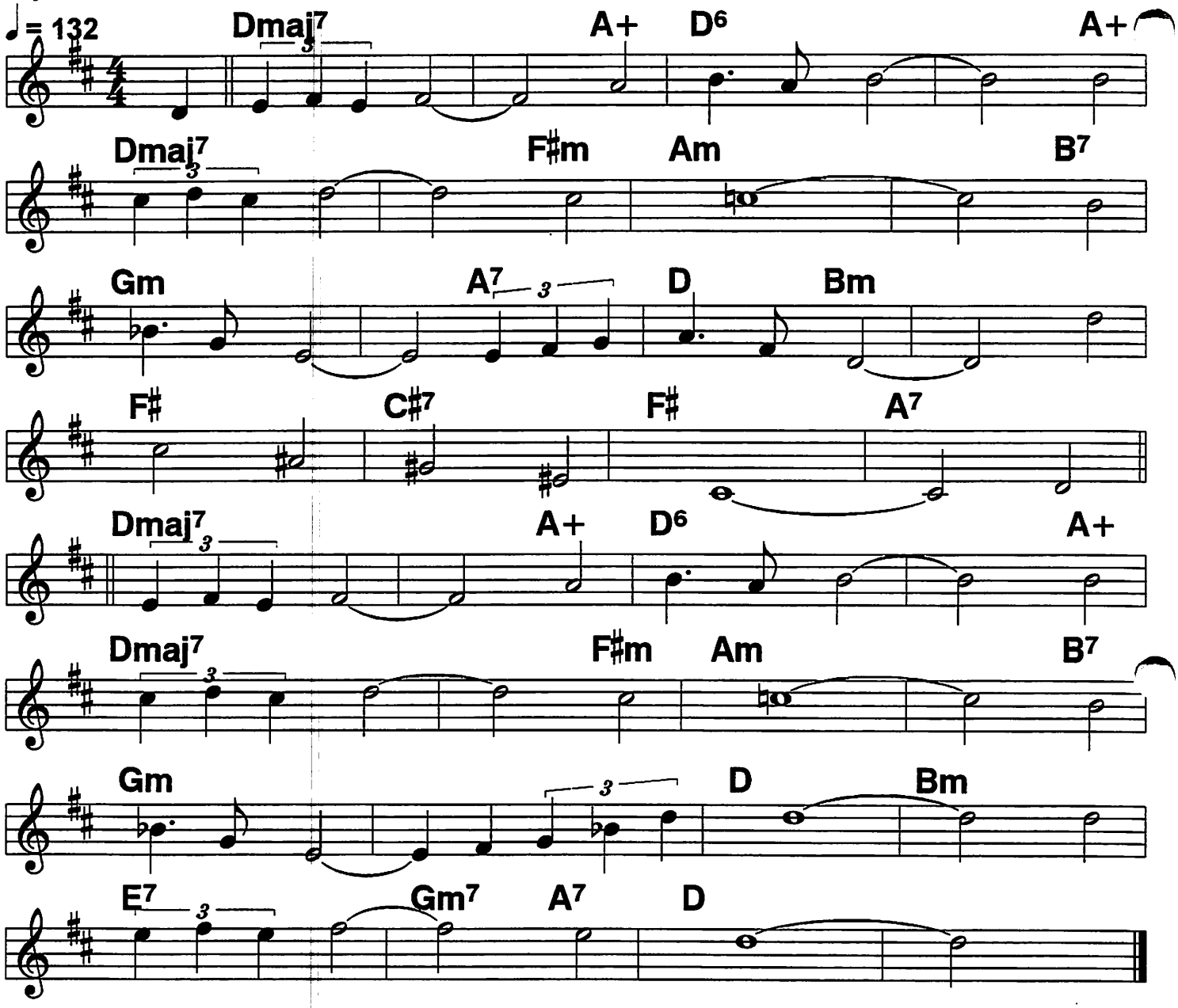
Square 2-beat ♩ = 176



223 Bb book Touch Of Your Lips, The

Square 2-beat

c. Ray Noble, 1936



(The) Touch of your lips/ //up-/ on/ my brow,/ //Your/
Lips that are cool/ //and/ sweet./// //Such/
Tenderness/ //lies in their soft caress,/ //my/
Heart/ for-/ gets/ to/ beat./// //The/

Touch of ytour hands/ //up- on my head,/ // the/
Love in your eyes/ //a-/ shine/// //and/
Now at last/ /the moment di- vine,/// //The
Touch of your lips/ // on/ mine./// //||

Tuxedo Junction

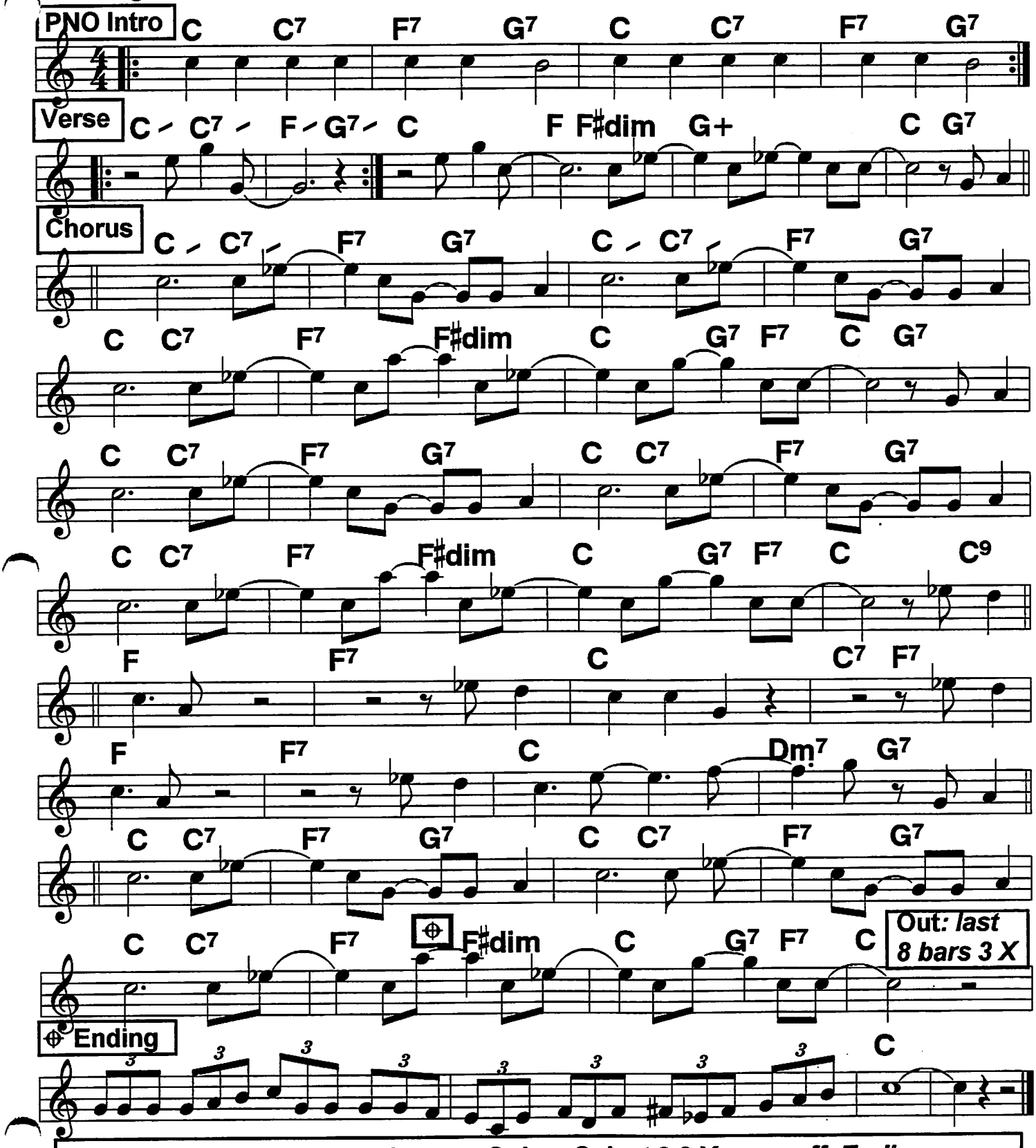
Bb book

224

♩ = 140

4/4 swing

Glenn Miller hit, 1940



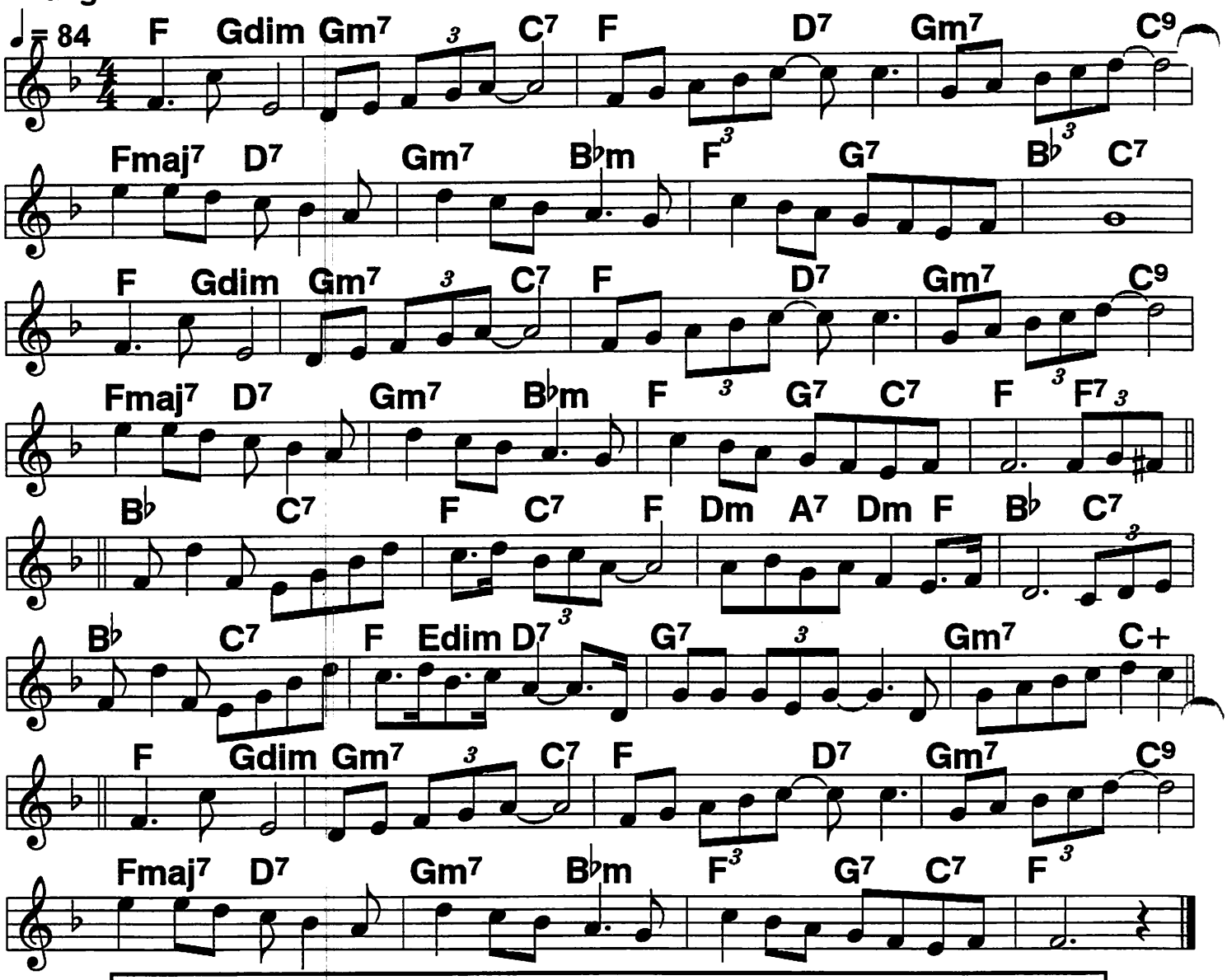
PNO Intro, Verse, Chorus, Solos, C, last 8 3 X--p, pp, ff, Ending

The intro, w/ rhythm doing hard 4/4 sets up an "hypnosis"; often dancers do weird fun stuff

225 (Bb book) Two Sleepy People

Lilting 2-beat or 4/4

c. Hoagy Carmichael, 1936



Here we are,/ out of cigarettes,/ holding hands and yawning/
see how lates it gets./
Two sleepy people, by dawn's early light and
too much in love to say good- night.///
Here we are,/ in the cozy chair,/ picking on a wishbone from the frigidaire,/
Two sleepy people with nothing to say and too much in love to break a-way.//Do you re-

---

Member the nights we used to linger in the hall./ Father diddn't like you at all.//Do you re-
Member the reason why we married in the fall?/To
rent this little nest, and got a bit of rest. Well

Here we are,/ just about the same,/ foggy little fella, drowsy little dame,/
Two sleepy people, by dawn's early light, and
too much in love to say good- night.///

Undecided

Bb book 226

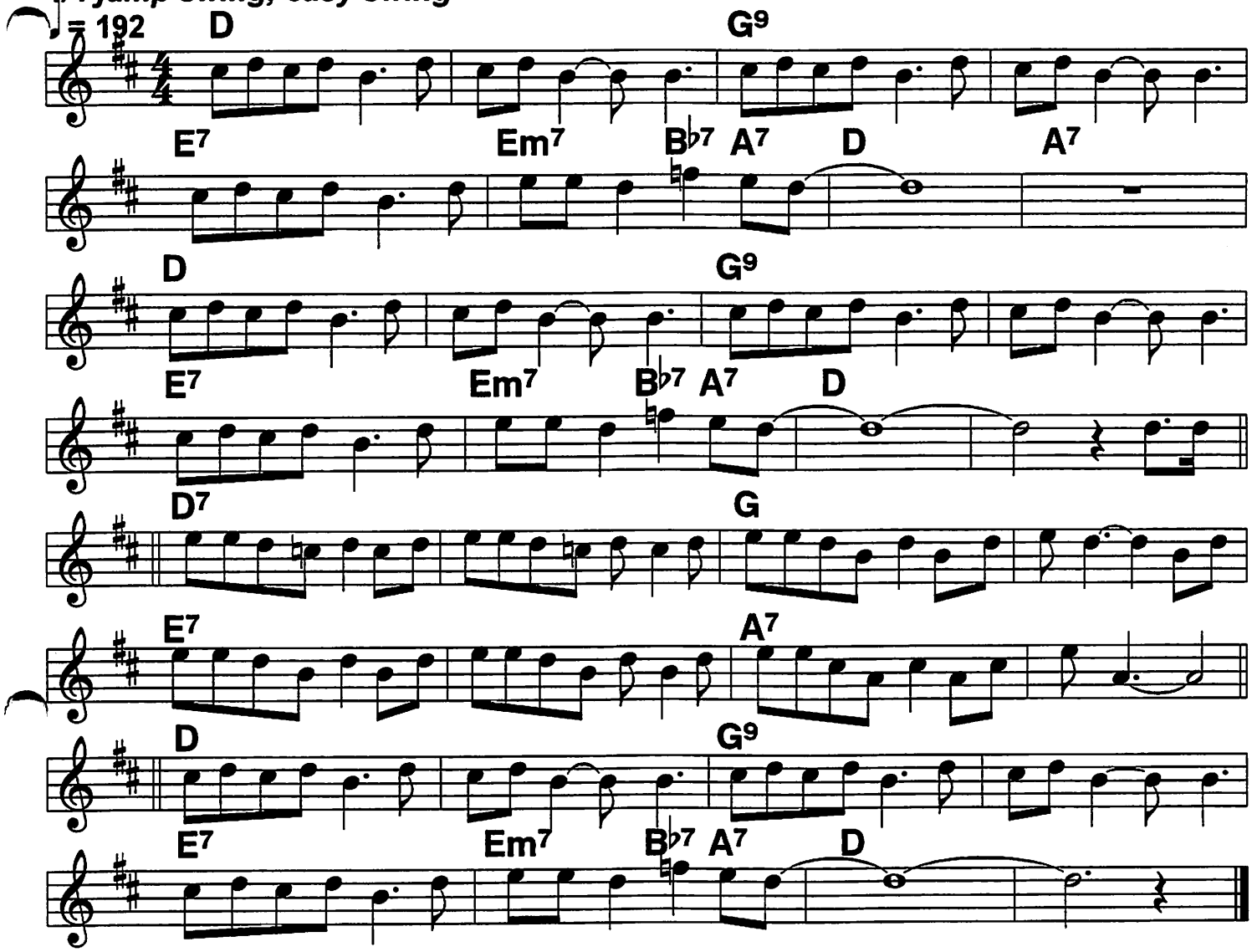
♩ = 162

Opt. Modulate up going out Eb, F

Ella Fitzgerald hit w/Chick Webb;
c. Charlie Shavers, 1939

4/4 jump swing; easy swing

♩ = 192



First you say you do and then you don't, and
then you say you will and then you won't, you're
Undecided now, so what are you gonna do?/// ||||
Now you want to play and then it's no, and
when you say you'll stay that's when you go, you're
Undecided now, so what are you gonna do?/// //|I've been

Sitting on a fence and it doesn't make much sense, 'cause
you
keep my in suspense and you know it. Then you
Promise to return, when you don't I really burn, well I
guess I'll never learn, and I show it.//

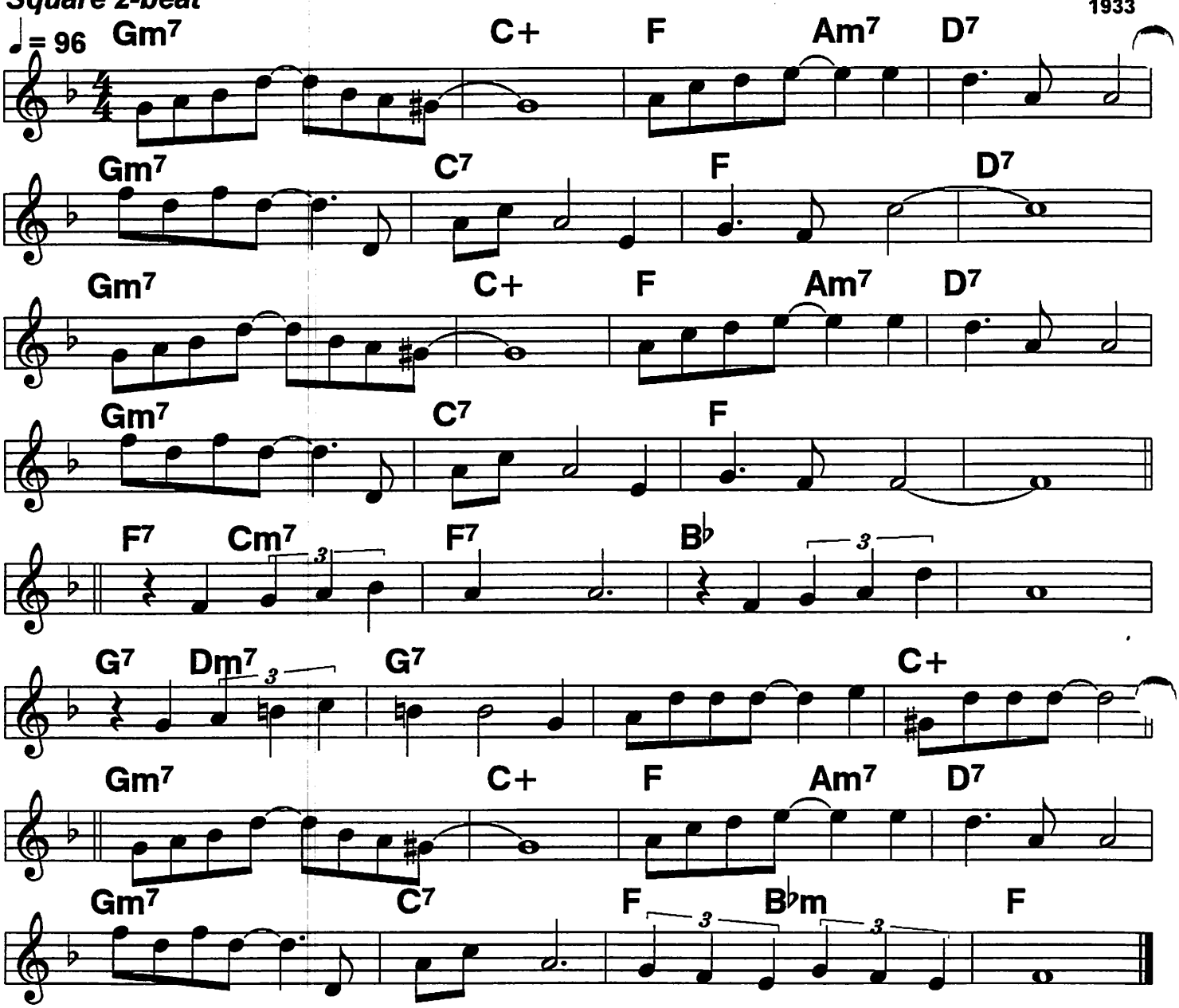
If you've got a heart and if you're kind, then
don't keep us apart make up your mind. You're
Undecided now, so what are you gonna do?/// /|||

227 (Bb book) Under A Blanket Of Blue

Square 2-beat

♩ = 96

1933



Under a blanket of blue,/// just you and I be- neath the stars./
Wrapped in the arms of sweet re-mance/ the night is ours. ////
Under a blanket of blue,/// let me be thrilled by all your charms./
Darling I know, my heart wil dance/ with- in your arms./ ////

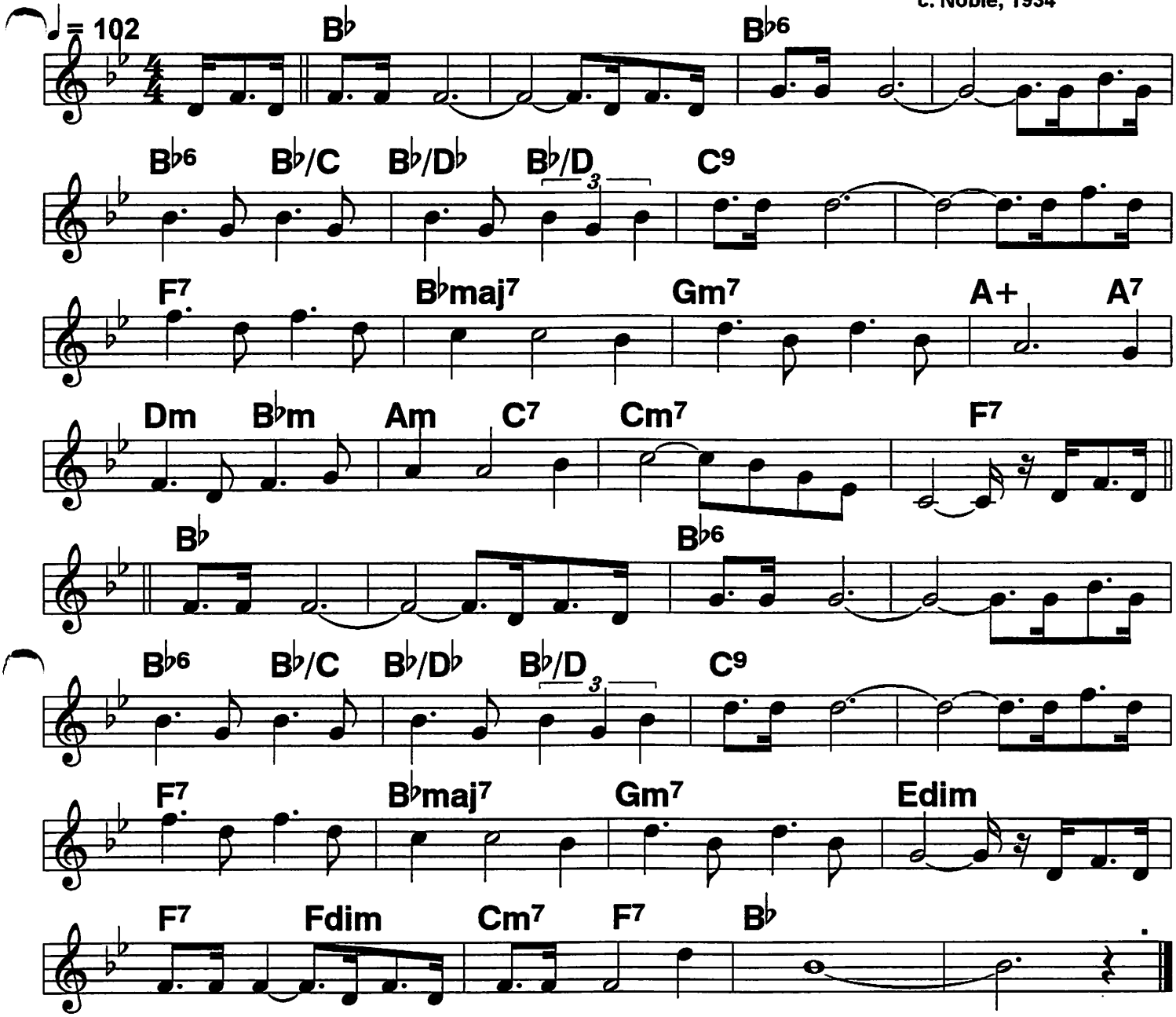
|A summer night's magic// |enthralling me so;///
|The night would be tragic/ of you weren't here to share it my dear./

Covered with heaven a- bove,/// let's dream a dream of love for two.//
Wrapped in the arms of sweet romance// under a blanket of blue.///|

Very Thought Of You, The

Lilting 2-beat

Al Bowlly/Ray Noble hit;
c. Noble, 1934



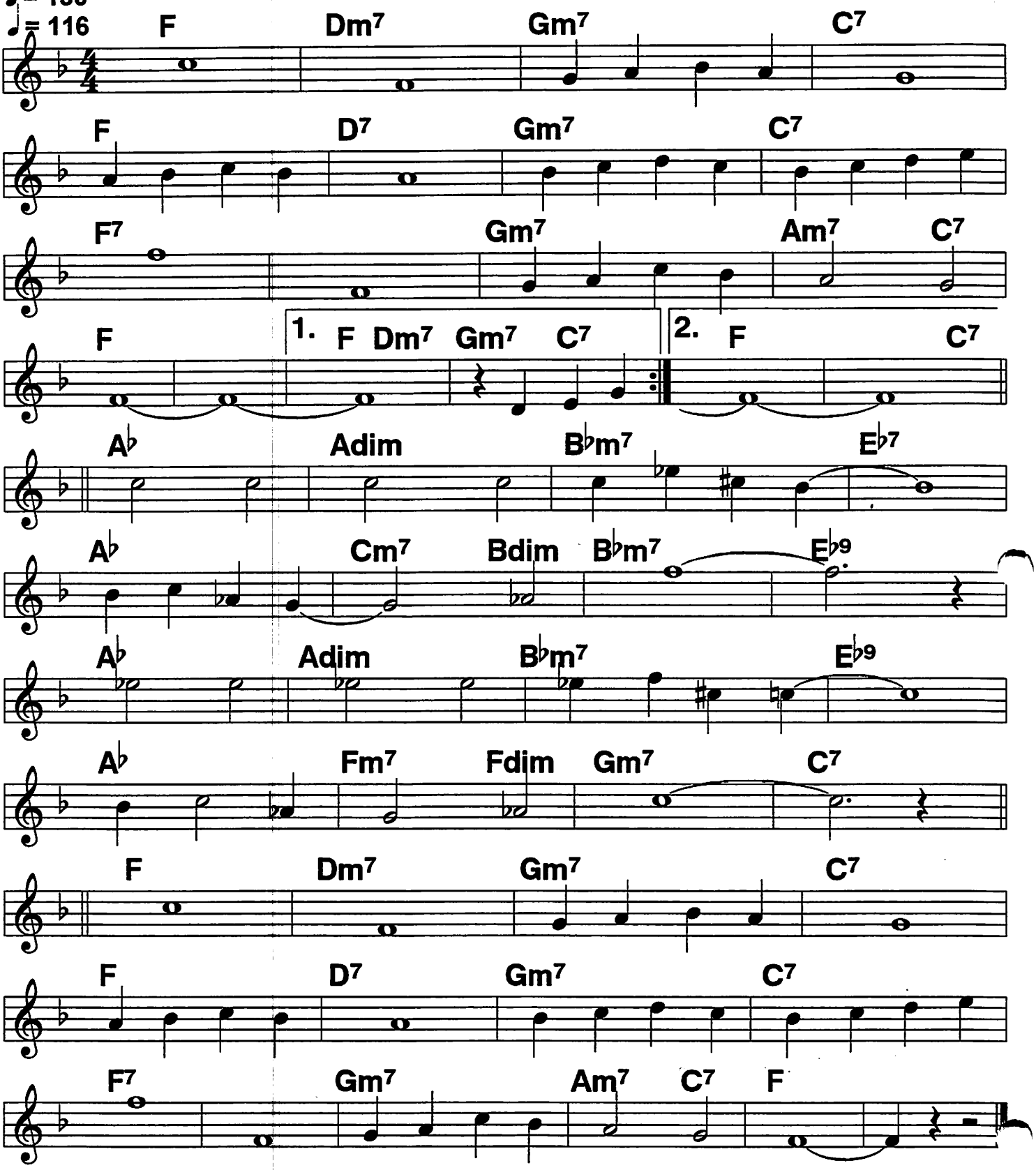
(The very) Thought of you,// //And I for- get to do// //the little
Ordinary things/ that ev'ryone ought to do.// //I'm living
In/ a kind of daydream,/ I'm happy as a king,// and
Foolish thought it may seem/ to me/ that's ev'ry- thing./ The mere I-
---
Dea of you,// //the longing here for you// //you'll never
Know how slow the moments go 'till I'm near to you,// //I see your
Face in ev'ry flower,/ your eyes in stars a- bove,/ it's just the
Thought of you, the very thought of you,/ my love./// ///|

229 Bb book Way You Look Tonight, The

Square 2-beat

Sinatra hit; c. Kern, 1936

♩ = 130
♩ = 116

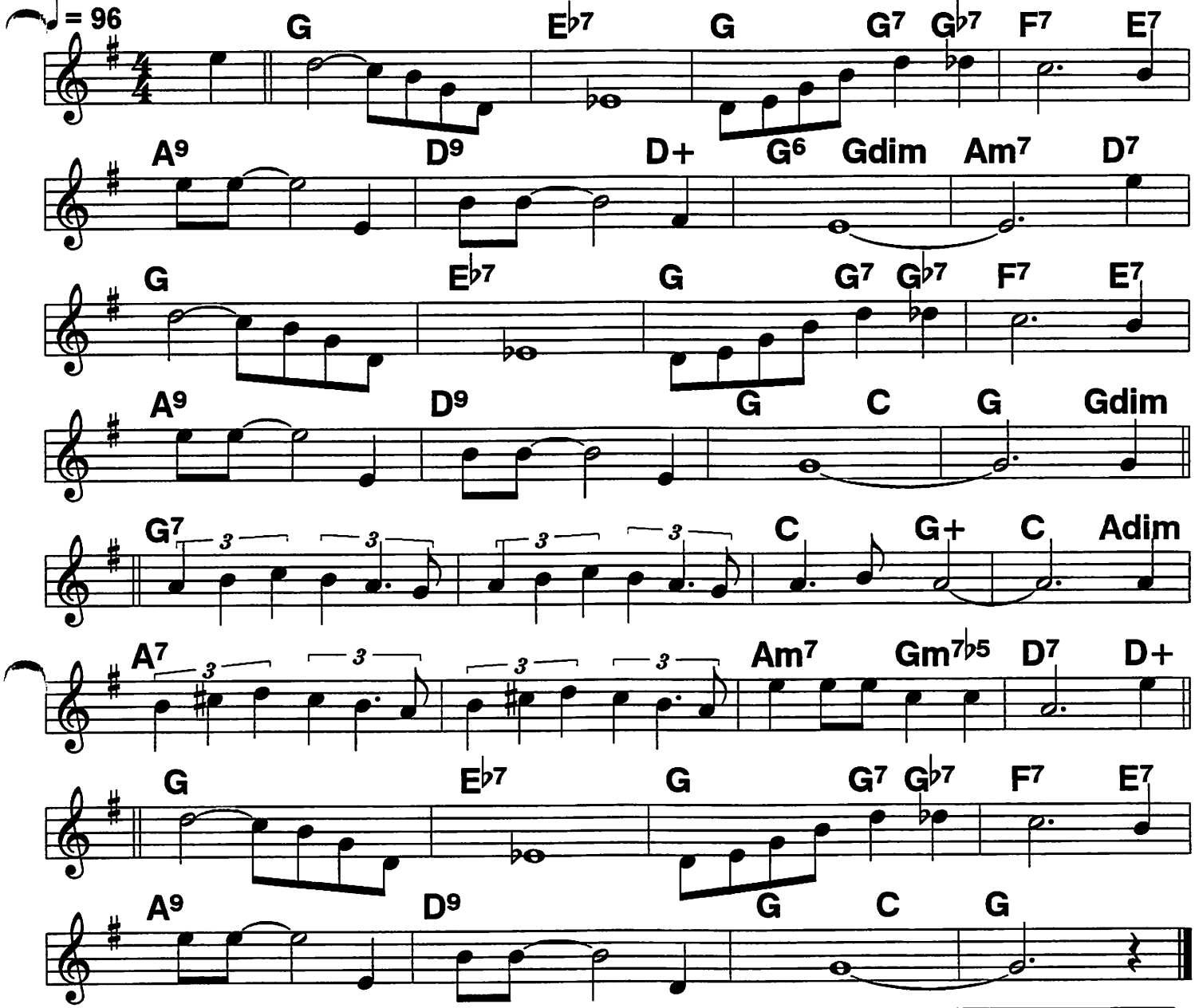


We Three

Bb book

Tommy Dorsey, Ink Spots hit;
Brenda Lee; c. 1940

Smooth lilting 4/4



(We) Three/ we're all a- lone /// living in a memor- y.//My
Echo//, my shadow// and me.// /// We
Three// we're not a crowd,// we're not even compan- y.//My
Echo//, my shadow// and me.// /// What

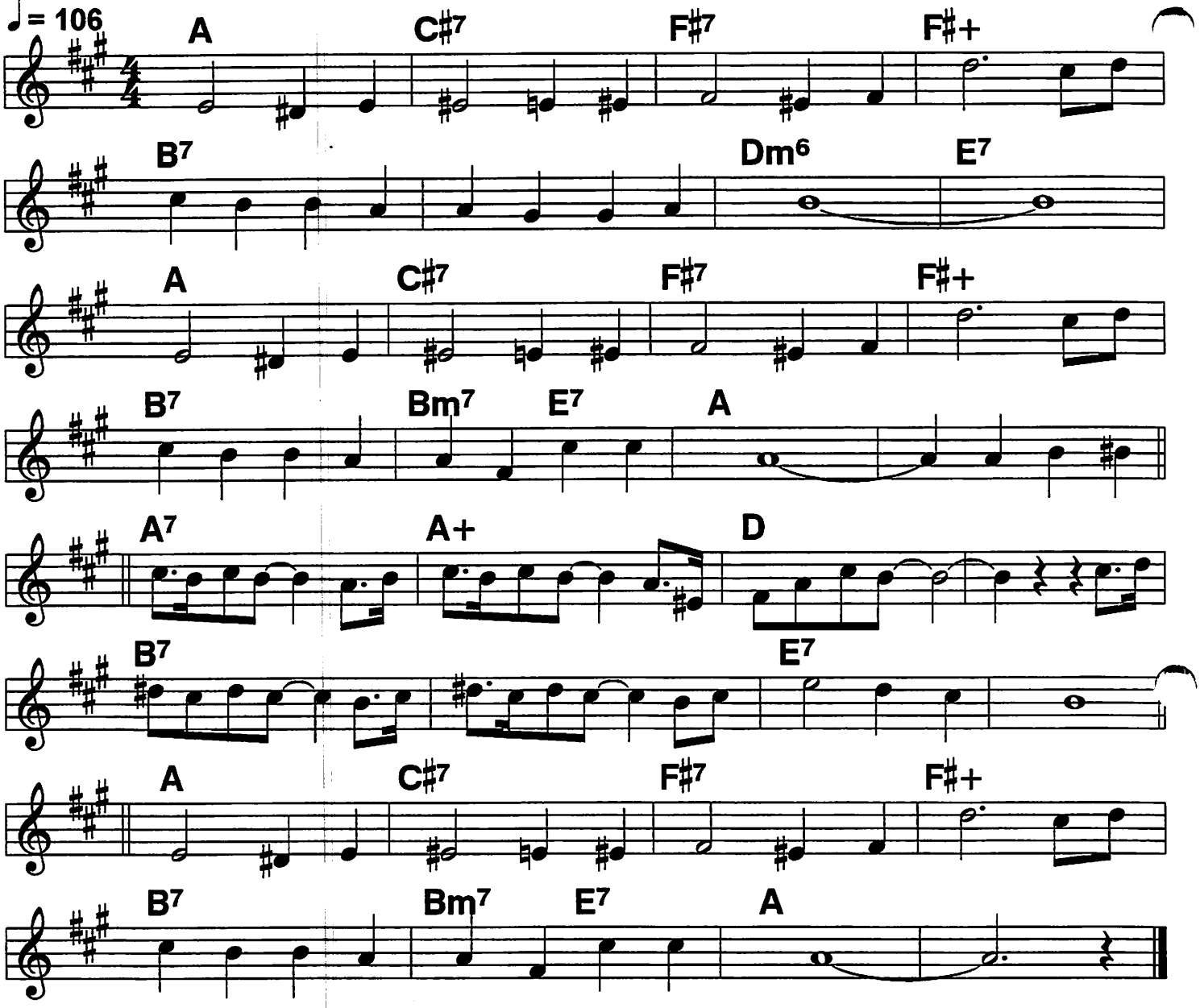
Good is the moonlight, the silvery moonlight that shines above/ ///I
I walk with my shadow, I talk to my echo, but
where is the one I love?//We

Three, we'll wait for you,/// even till eternit- y,//My
Echo,//my shadow,//and me./// ///|

231 (Bb book) We'll Meet Again

Lilting rhythmic 2-beat or 4/4

Vera Lynn hit; 1939



We'll/ meet a- gain,/ don't know where,/ don't know when,//but I
Know we'll meet a- gain some sunny day./// ////
Keep/ smiling through/ just like you/ always do//till the
Blue skies drive the dark cloudds far a- way./// /So will you

---

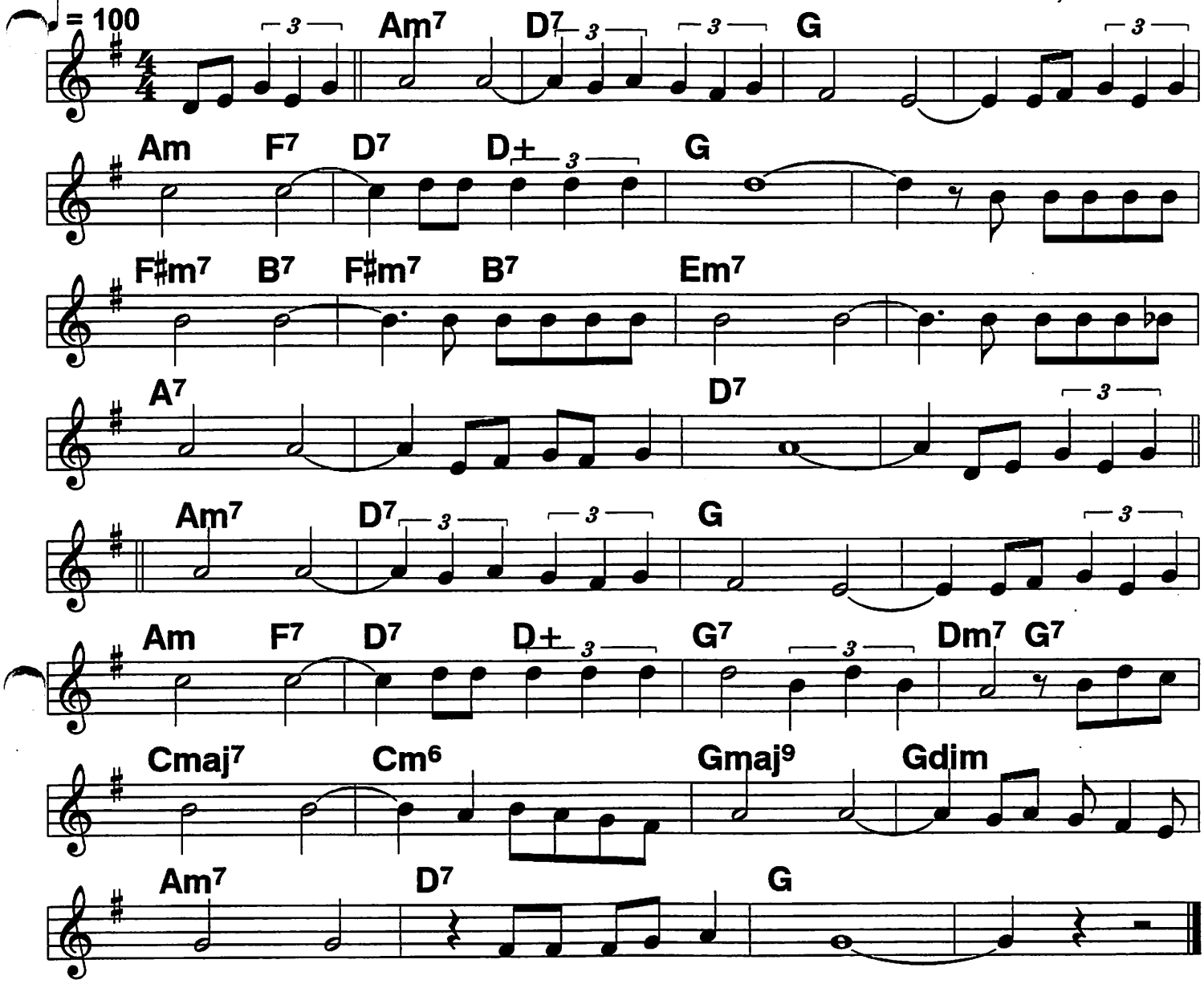
Please say hello/ to the folks that I know, tell them
I won't be long./ /||They'll be
Happy to know that as you saw me go, I was sing-/ing this song.///

We'll/ meet a- gain,/ don't know where,/ don't know when,//but I
Know we'll meet a- gain some sunny day./// ///|

What A Difference A Day Made (Bb book) 232

4/4 Ballad; originally rhumba/Bolero

Dinah Washington hit;
c. Grever, 1934

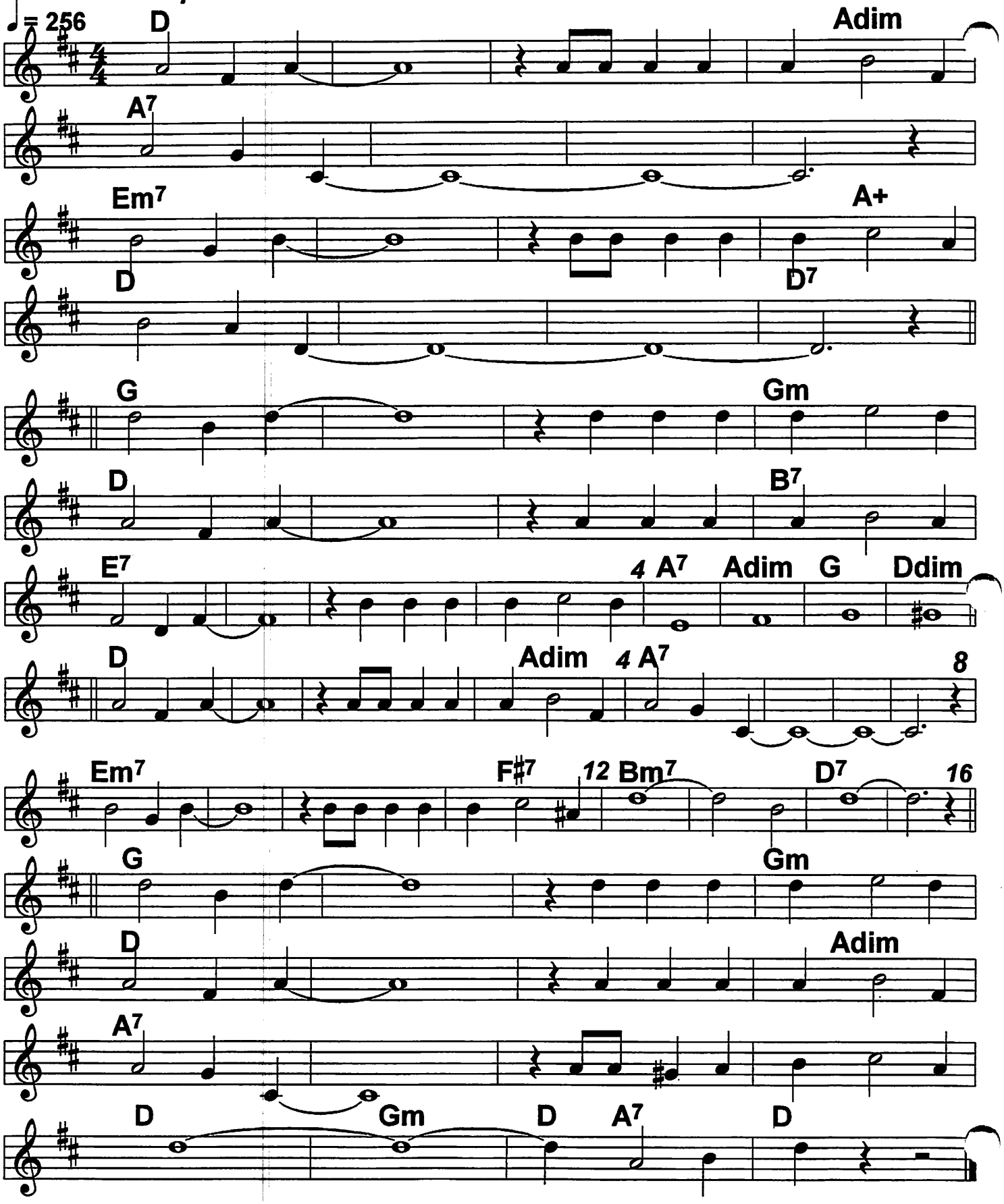


(What a difference a) Day/ made,/ twenty-four little
hours./// /Brought the sun and the
Flow-/ers/ where there used to be rain,/// /my yesterday was
Blue/ dear/ /today I'm part of you/ dear/ my lonely nights are
Through/ dear/ since you said you were mine./// /What a difference a
---
Day/ makes,/ there's a rainbow be fore/ me./ skies above can't be
Stor-/my/ /since that moment of bliss/ that thrilling kiss, it's heaven
When/ you/ /find romance on your men-/ue/ /What a difference a
Day/ makes/ |and the difference is you./// ///||

233 (Bb book) What A Little Moonlight Can Do

Hot 2-beat romp

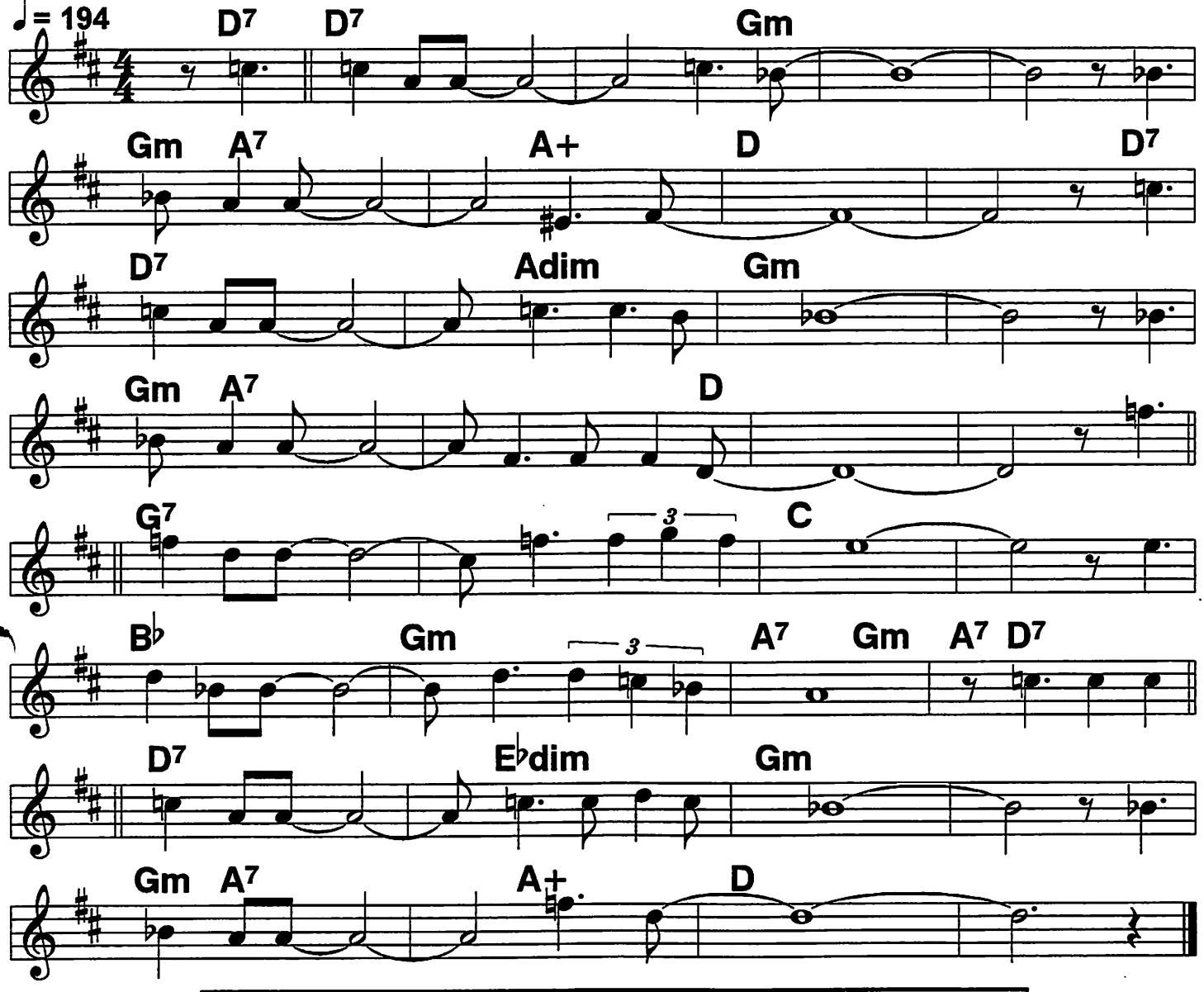
Billie Holiday classic, 1934



What Is This Thing Called Love (Bb book) 234

♩= 160 ♩= 132
Brisk 4/4; or moderate 2-beat
♩= 194

Artie Shaw classic, 1939;
Cole Porter, 1929



(What) is this thing/ //called/ love?/// |||This
Funny thinng/ //called/ love?/// |||Just
Who can solve/ /it's myster- y?/// |||Why
Should it make/ /a fool of me?/// ||| I

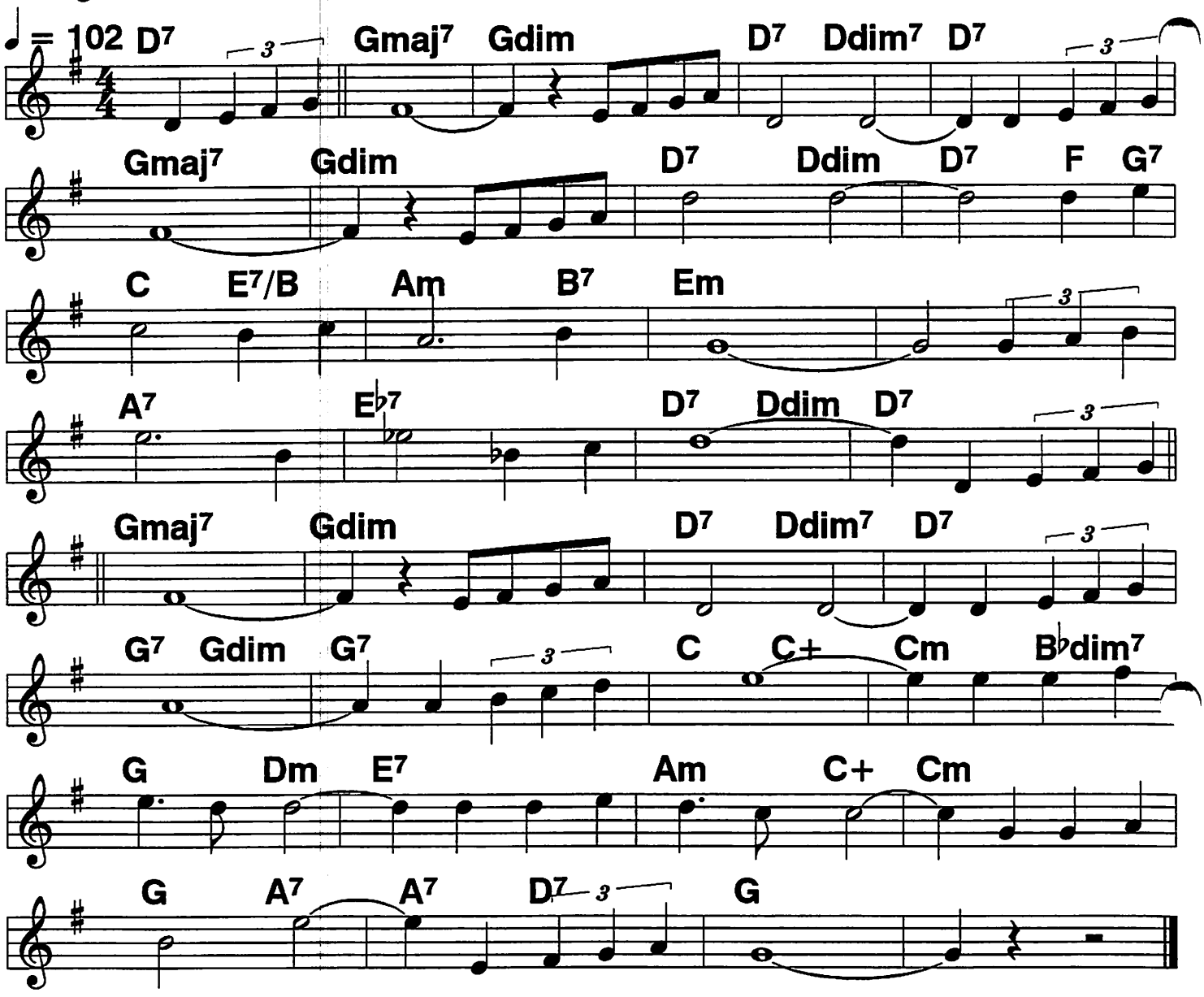
Saw you there/ /one wonderful day./// |||You
Took my heart/ /and threw it a- way./// |That's why I

Ask the Lawd/ /in heavens a- bove,/// |||What
Is this thing/ //called/ love?/// ///|

235 Bb book What More Can I Ask?

Al Bowlly-Ray Noble, 1934

Lilting 2-beat



(What more can I) Ask/// /than your arms a- round/ me/ /What more do I
Need/// /now your lips have found/ me?/ //Even
Though/ we may re-/a-/ lize/// //we're living
In// a fool's/ para- dise./// / What's sweeter to

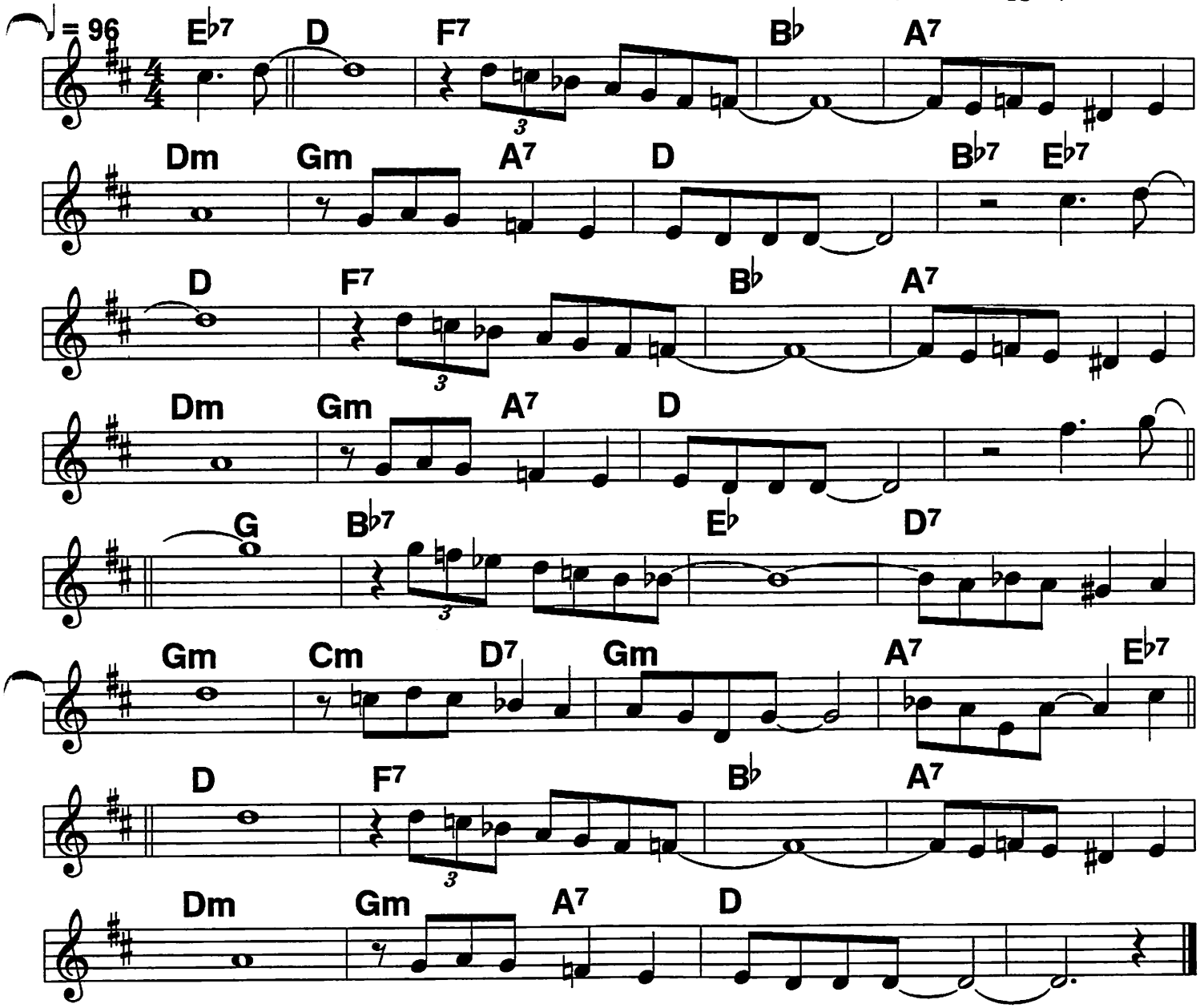
Hear/// / than love's old sweet sto-/ry?/ /What matter my
Dear,/// /if you're not sin- cere?/// /For when the
Moon's above,/ /you whisper words of love,/ /this must be
Hea-/ven/ /what more can I ask./// /|||

What's New

Bb book

Solid 4/4, expressive or rhythmic

Bob Crosby hit; Artie Shaw; Linda Ronstad
-Nelson Riddle; c. Bob Haggart, 1939



(What's) New?/// How is the world treating
you?/// You haven't changed a
Bit,/// Lovely as ever, I must admit./ ||What's
New?/// How did that romance come through?/// We haven't met since
Then./// Gee but it's nice to see you again. |||What's

New?/// |Probably I'm boring you,/// But seeing you is
Grand,/// and you were sweet to offer your hand./ I understand. A-

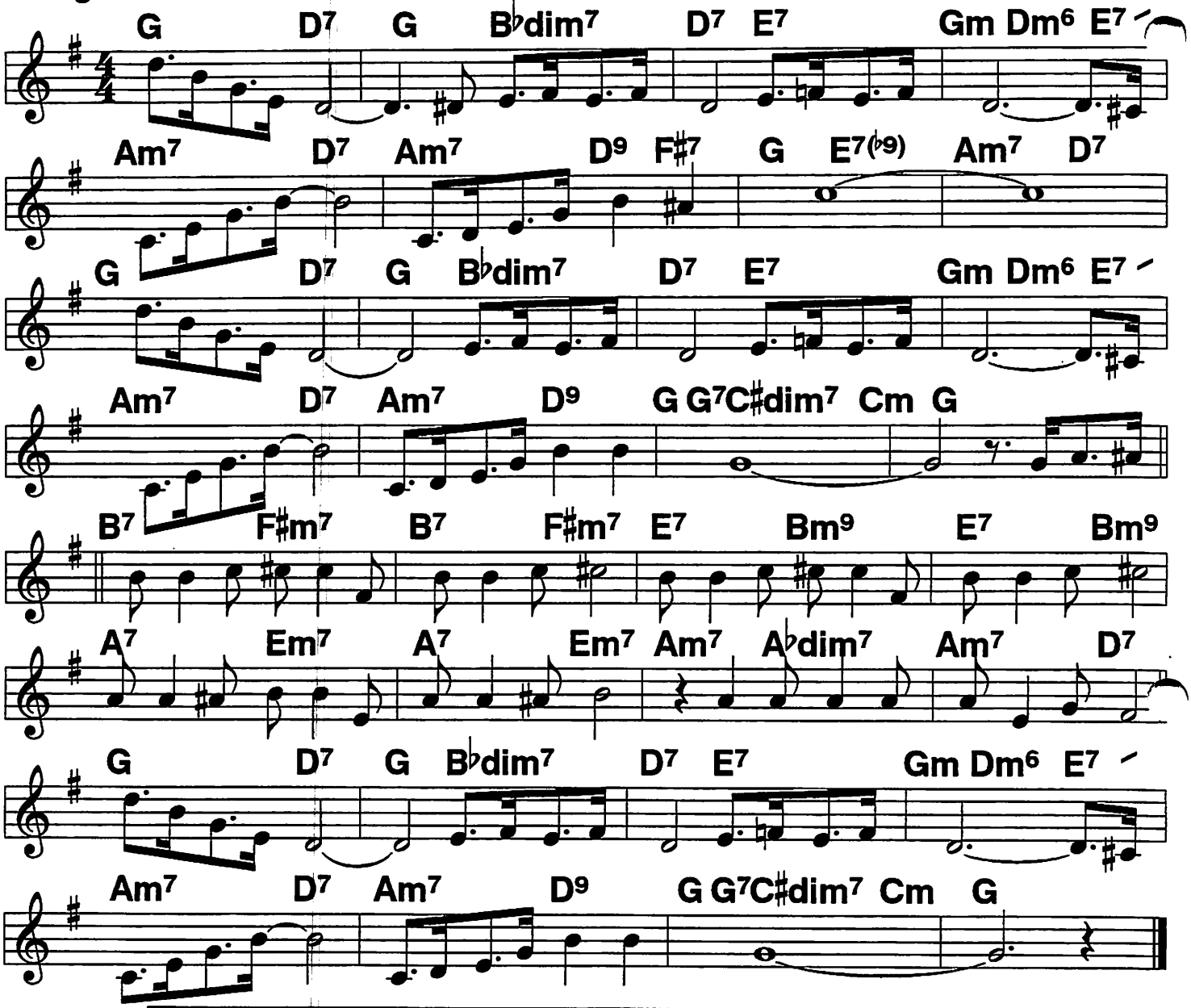
---

Dieu./// |Pardon my asking what's new?/// Of course you wouldn't
Know./// I haven't changed, I still love you so./ ///|

237 (Bb book) When A Woman Loves A Man

c.Hanighen & Mercer,1934

Lilting 4/4 or 2-beat



Maybe he's not much,/ /| he's just another man,/ doin' what he can.//But
What does she care,/ when a woman loves a man./// ////
She'll just string along/ //all through thick and
thin,/ till his ship comes in.// It's
Always that way,/ when a woman loves a man./// //She'll be the
---
First one to praise him when he's goin' strong/
the last one to blame him when ev'rything's wrong;/
It's such a once-sided game that they play,/
|but women are funny that way./

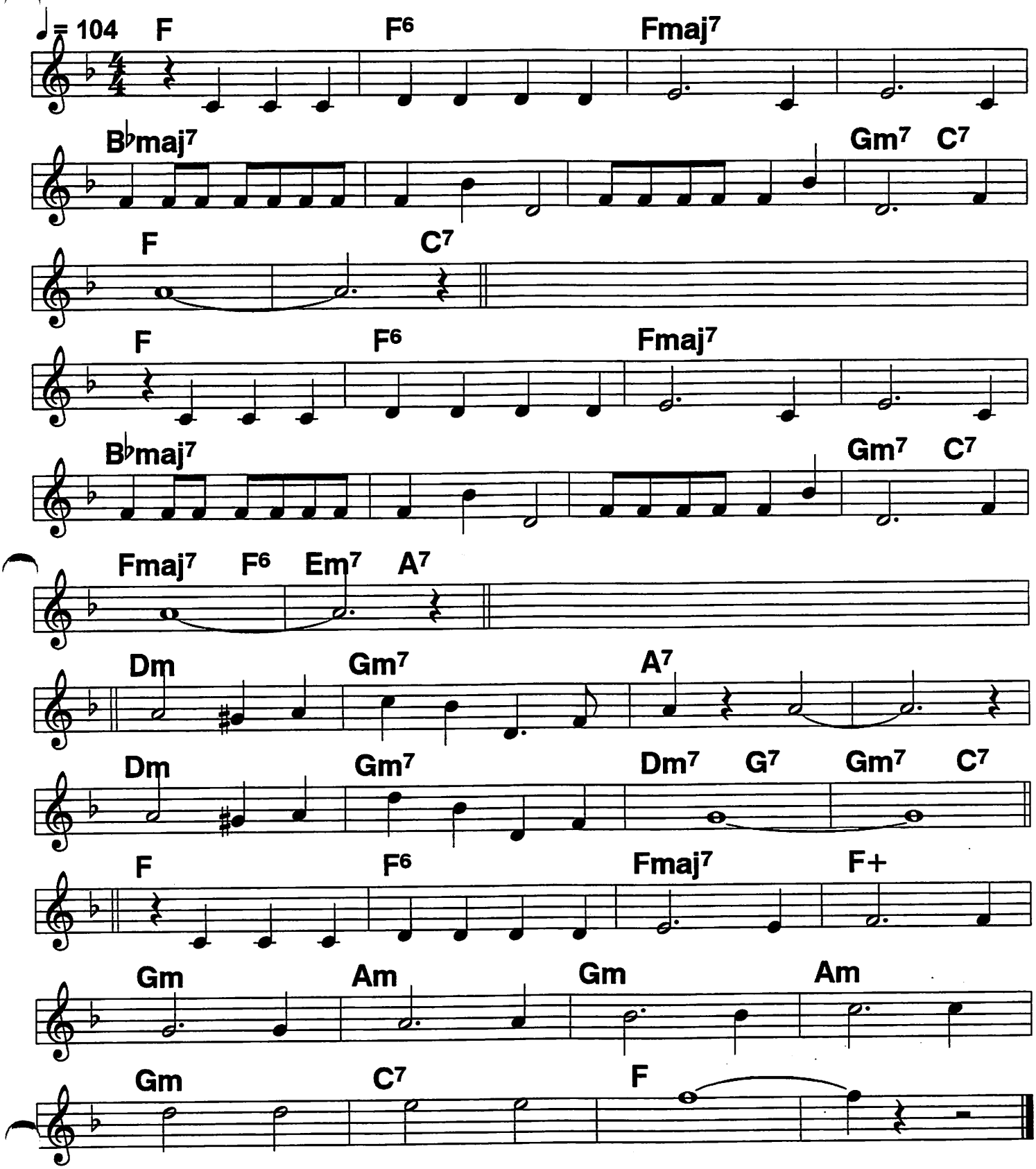
After she's a fool,/ //she'll say "Yes, I know"/ but I love him so.// And
That's how it goes,/ when a loves a man./// ///|

Where Or When

Bb book

Slow square 2-beat

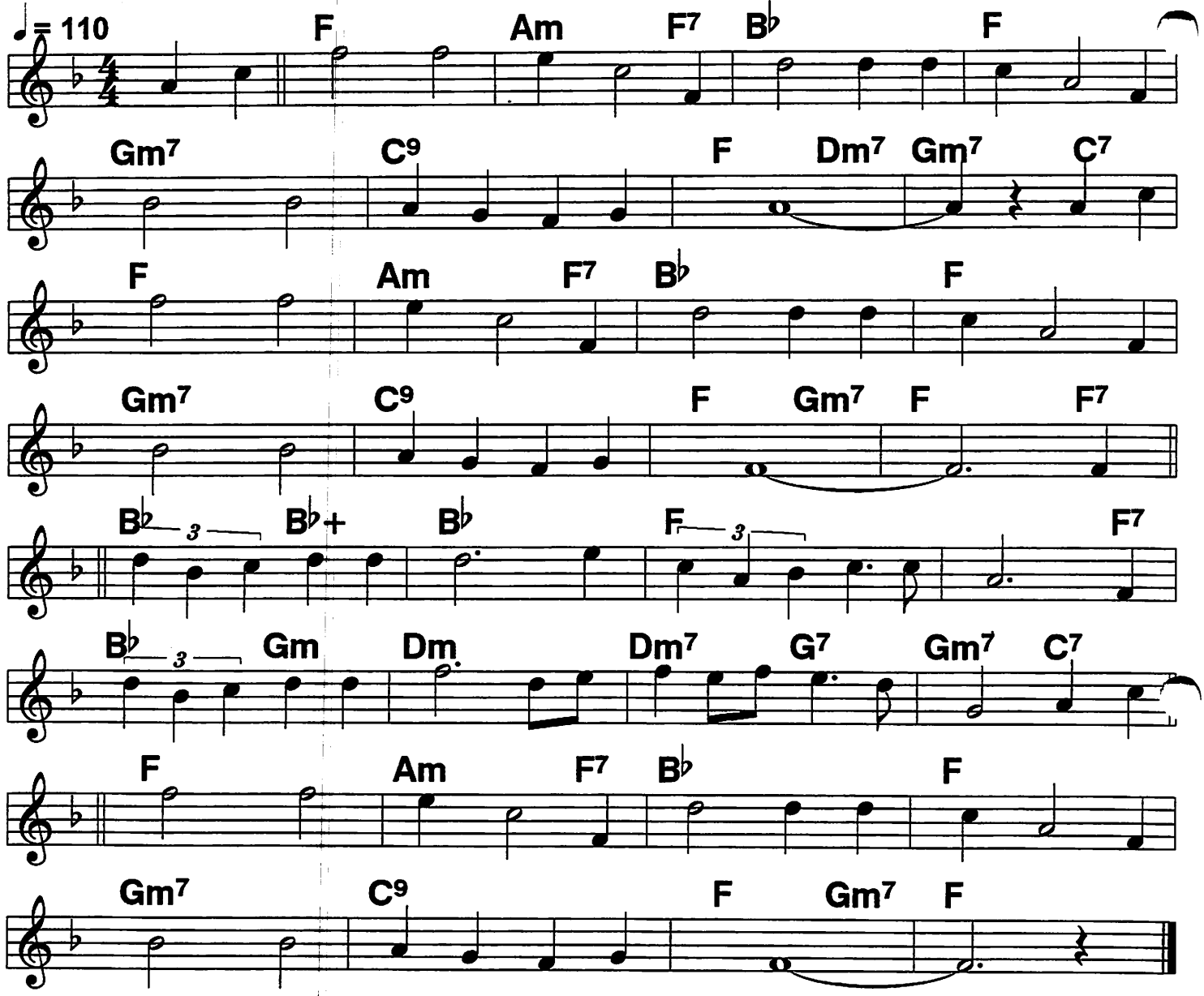
c. Rodgers, 1937



239 (Bb book) White Cliffs Of Dover

Vera Lynn, Glenn Miller,
Jimmy Dorsey, 1942

Smooth 4/4 or 2-beat



(There'll be) Blue/ birds/ over/ the White/ Cliffs of Dover,/ to-
Mor-/ow/ just you wait and see./// /| There'll be
Love/ and/ laughter/ and peace/ ever after,/ to-
Mor-/row/ when the world is free./// ///The

Shepherd will tend his sheep,// the
valley will bloom a- gain// and
Jimmy will go to sleep// in his own little room a- gain/ there'll be

---

Blue/ birds/ over/ the White/ Cliffs of Dover,/ to-
Mor-/ow/ just you wait and see./// ///|

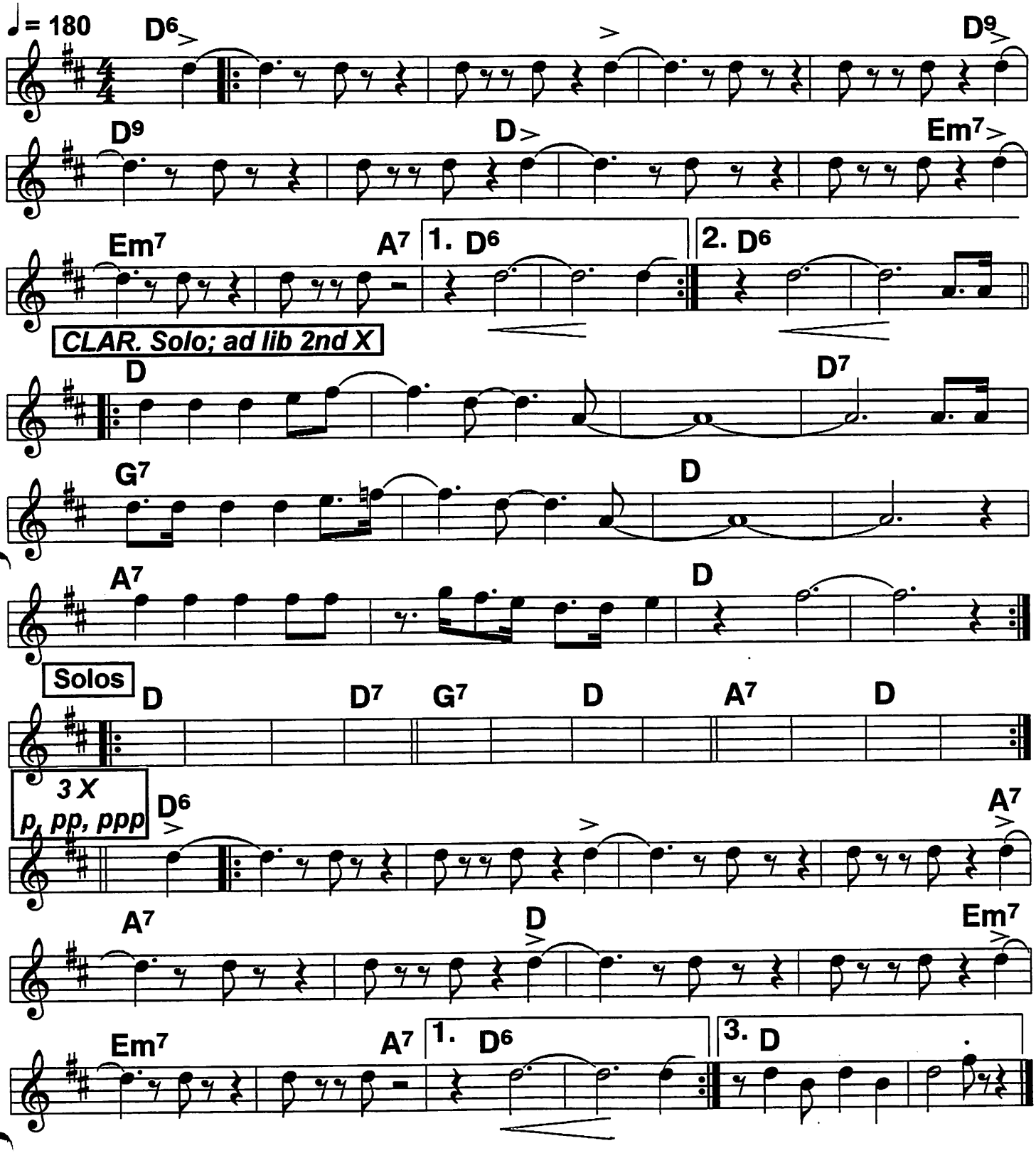
Woodchopper's Ball

Bb book

240

Straight ahead light 4/4 swing

Woody Herman classic, 1939



241 Bb book Yes Indeed (1)

Tommy Dorsey hit; Sy Oliver, 1940

4/4 strong clap hands gospel feel

♩ = 140 **Intro** G C G C F C D7

G E♭7 Am7 C G C G

A G Em7 Am7 G C G Am7

Em7 Am7 Em7 Am7 D7

G7 Gdim Am7 Cm6

Em Am7 G C G

B G Em7 Am7 G C G Am7

Em7 Am7 Em7 Am9 D7

G7 Gdim Am7 Cm6

Em Am7 G C G

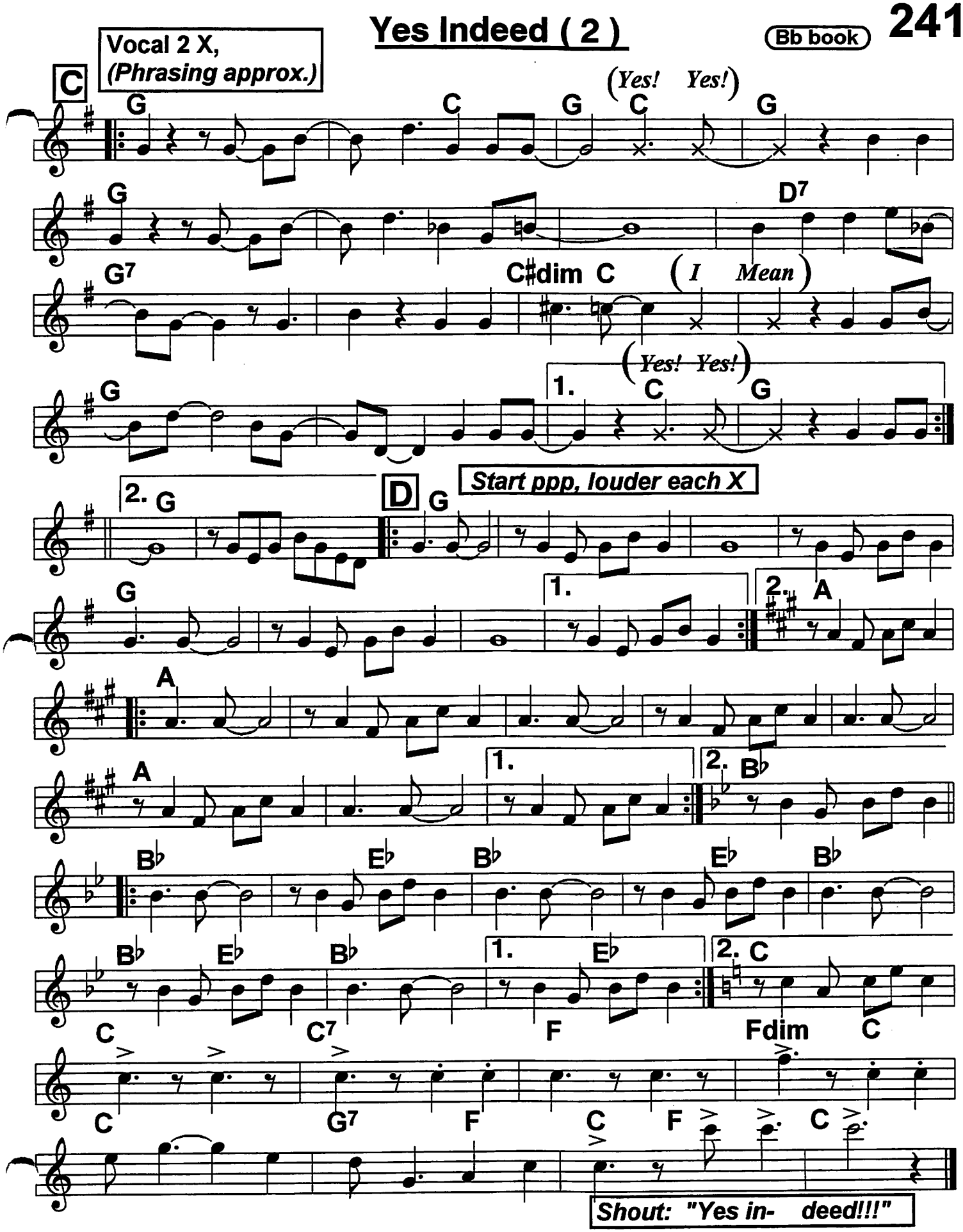
(You'll) Shout when it hits you, Yes Indeed (Yes! Yes!) ||Yes you'll Shout when it hits you, Yes Indeed. /// When the spirit moves You, you'll shout "Hallelujah (I mean) When it hits you/ you'll holler Yes Indeed, (Yes! Yes!) It comes out

---

// if it's in you, Yes Indeed!/| (Yes Indeed) ||Makes you Shout "Jack, it sends you!" Yes Indeed. // When the jive starts jumpin',| you'll shout "Let me in there " (Well alright then), when it hits You, you'll shout "YES INDEED!"

Yes Indeed (2)

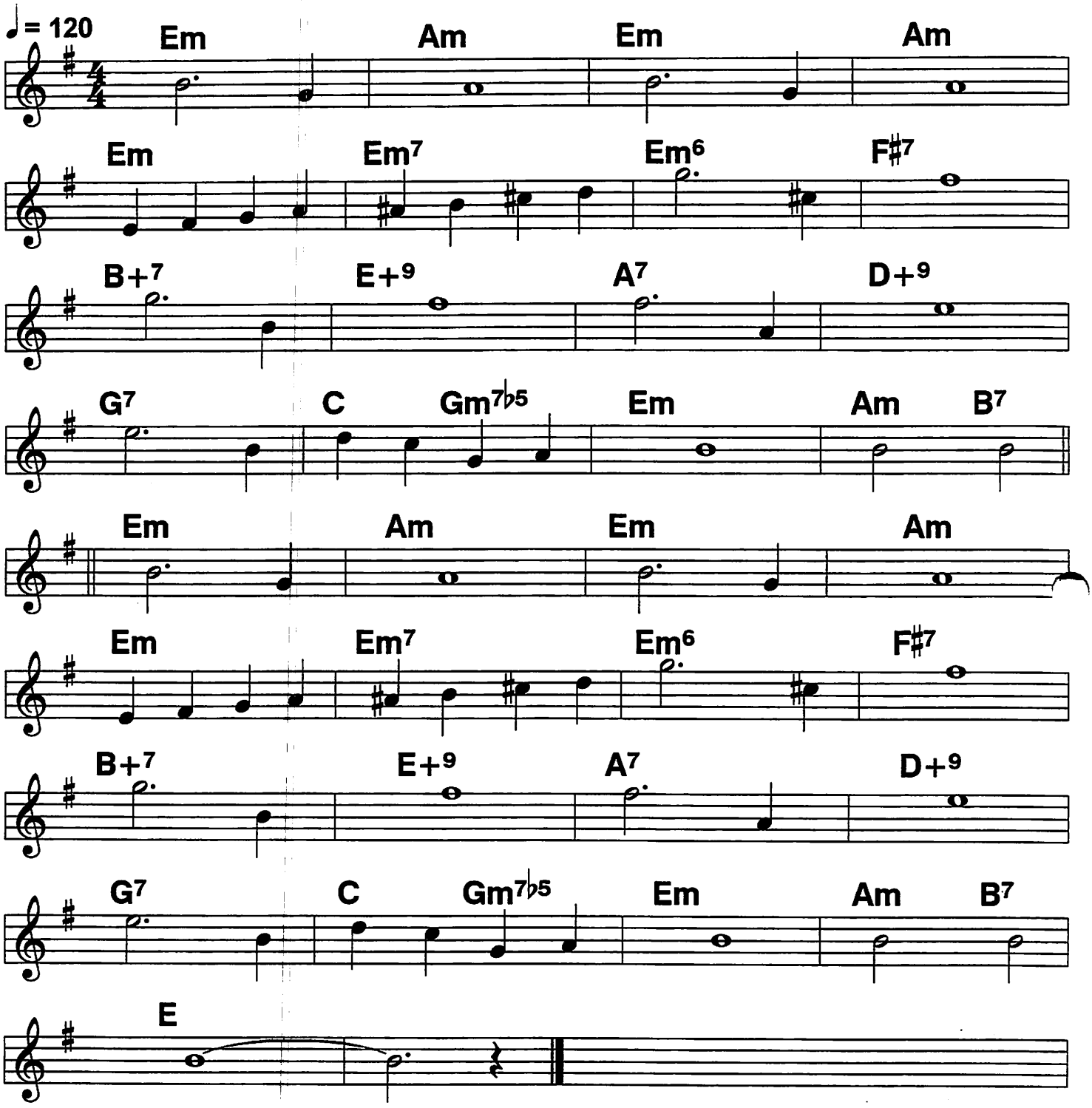
Bb book



Yesterdays (1)

Artie Shaw classic;
c. Kern, 1933

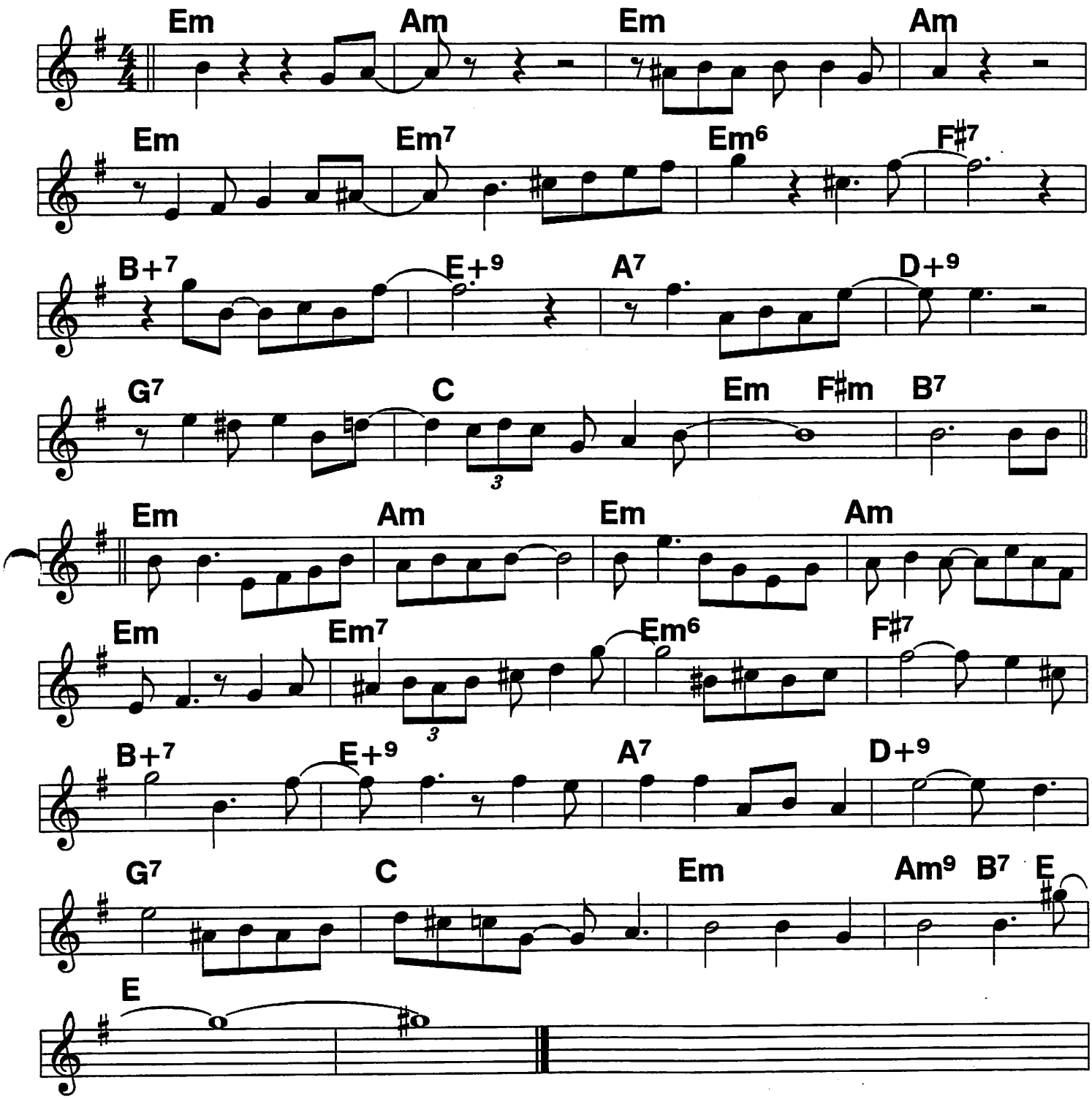
Solid 4/4 swing or easy 2-beat, same tempo



Yesterdays (2)

Bb book

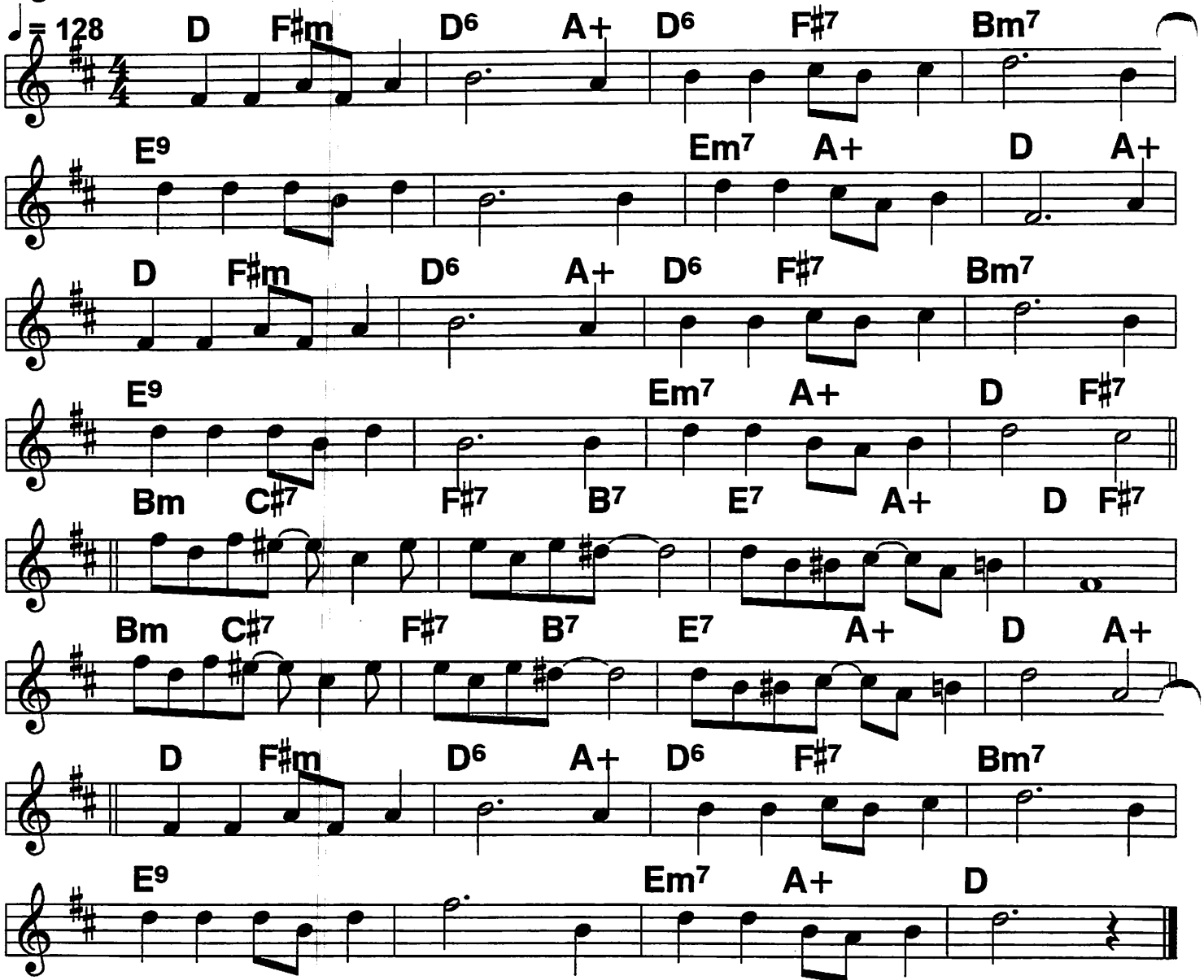
Out Chorus



243 (Bb book) Wrap Your Troubles In Dreams

Light 2-beat or moderate 4/4

c. Harry Barris, 1931



(When) Skies are cloudy and gray,// they're only grey for a day,//so
Wrap your troubles in dreams,// and dream your troubles a- way.//un-
Til that sunshine peeps through,// there's only one thing to do,//just
Wrap your troubles in dreams,// and
dream your troubles a- way./ Your/

Castles may tumble, that's fate after all,/ life's really funny that way.///
No use to grumble, just smile as they fall,/
weren't you king for a day?/ Say,/

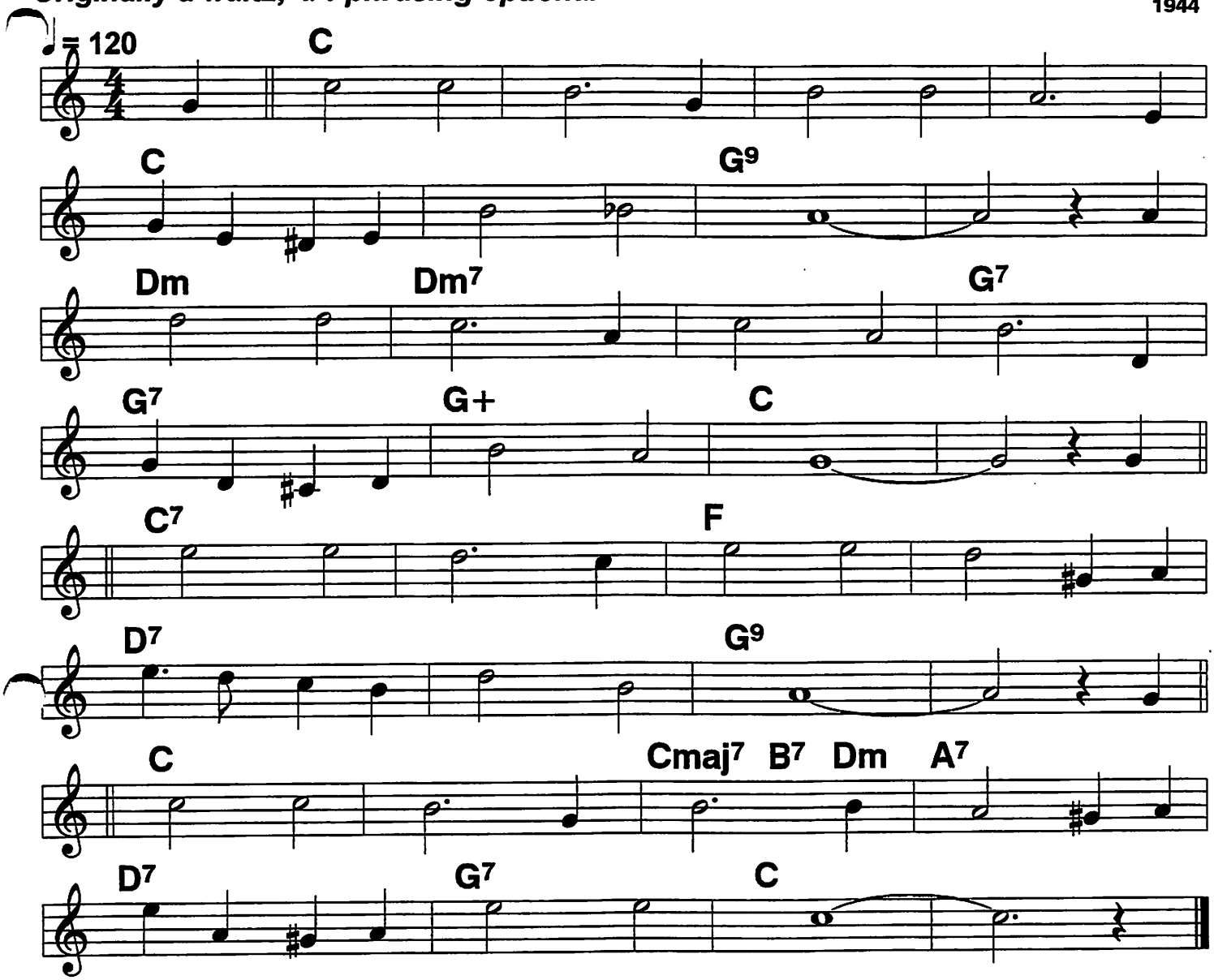
Just remember that sunshine// always follows the rain,// so
Wrap your troubles in dreams,// and dream your troubles a- way.///|

You Always Hurt the One You Love

Bb book

Originally a waltz; 4/4 phrasing optional

1944



(You) Always hurt the one you love, the
One you shouldn't hurt at all./// /// You
Always take the sweetest rose, and
Crush it till the petals fall./// ///You

Always break the kindest heart, with a
Hasty word you can't re- call./// ///So

If I broke your heart last night, It's be-
Cause I love you most of all./// ///

245 You Brought A New Kind Of Love To Me

Bb book

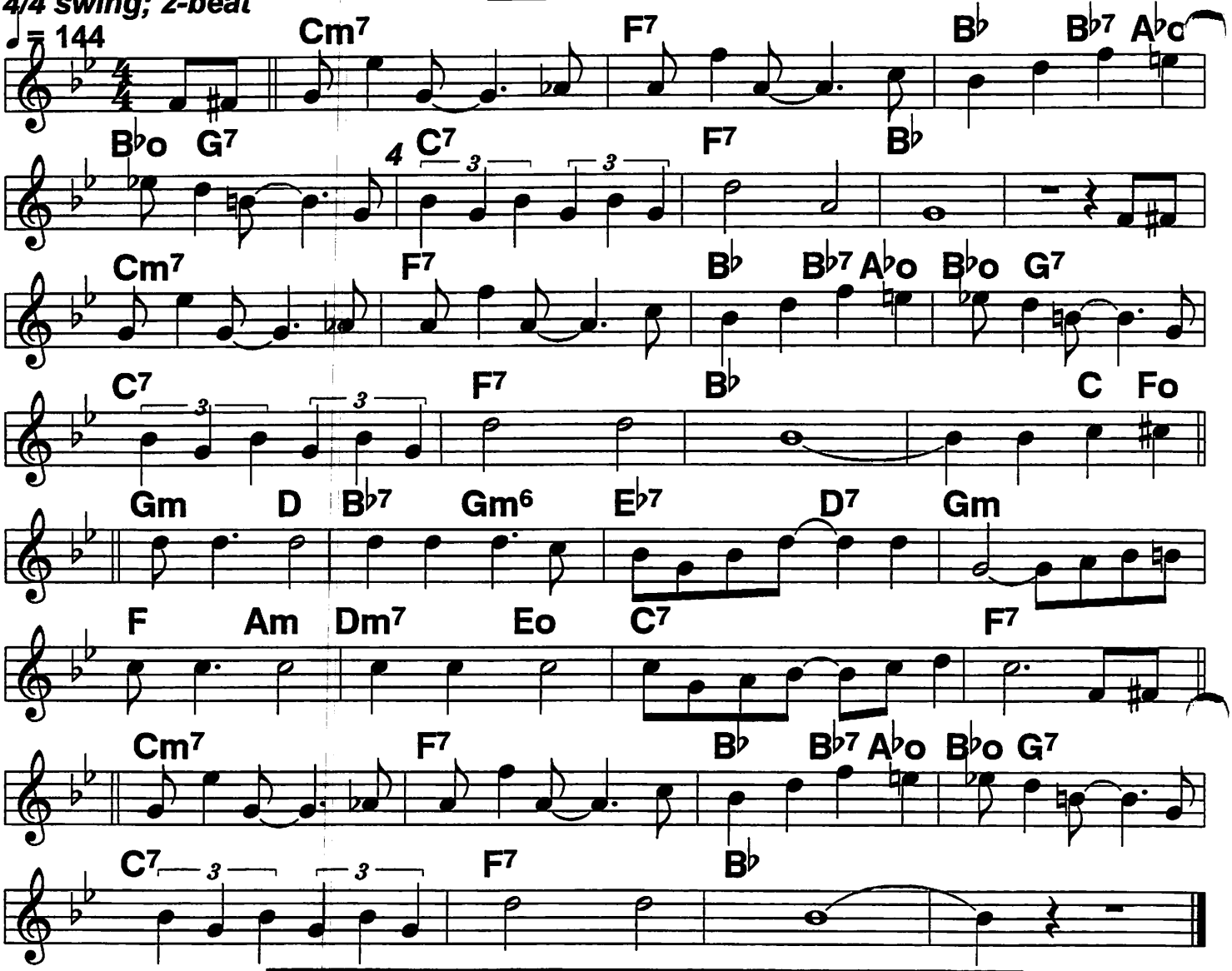
♩ = 128

4/4 swing; 2-beat

♩ = 144

Abo = Abdim

Benny Goodman hit, Maurice Chevalier hit, 1930



(If the) Nightingales could sing like you, they'd
sing much sweeter than they do, for
You brought a new kind of love/ to/ me./// ||| If the
Sandman brought me dreams of you, I'd
want to sleep my whole life through, for
You brought a new kind of love/ to/ me./// /I know that

I'm the slave/, you're the queen, but
still you can under- stand//that under-
Neath it all/ you're the maid/ and I am only a man.//I
would

Work and slave/ the whole day through, if
I could hurry home to you, for
You brought a new kind of love/ to/ me./// /|||

You Do Something To Me

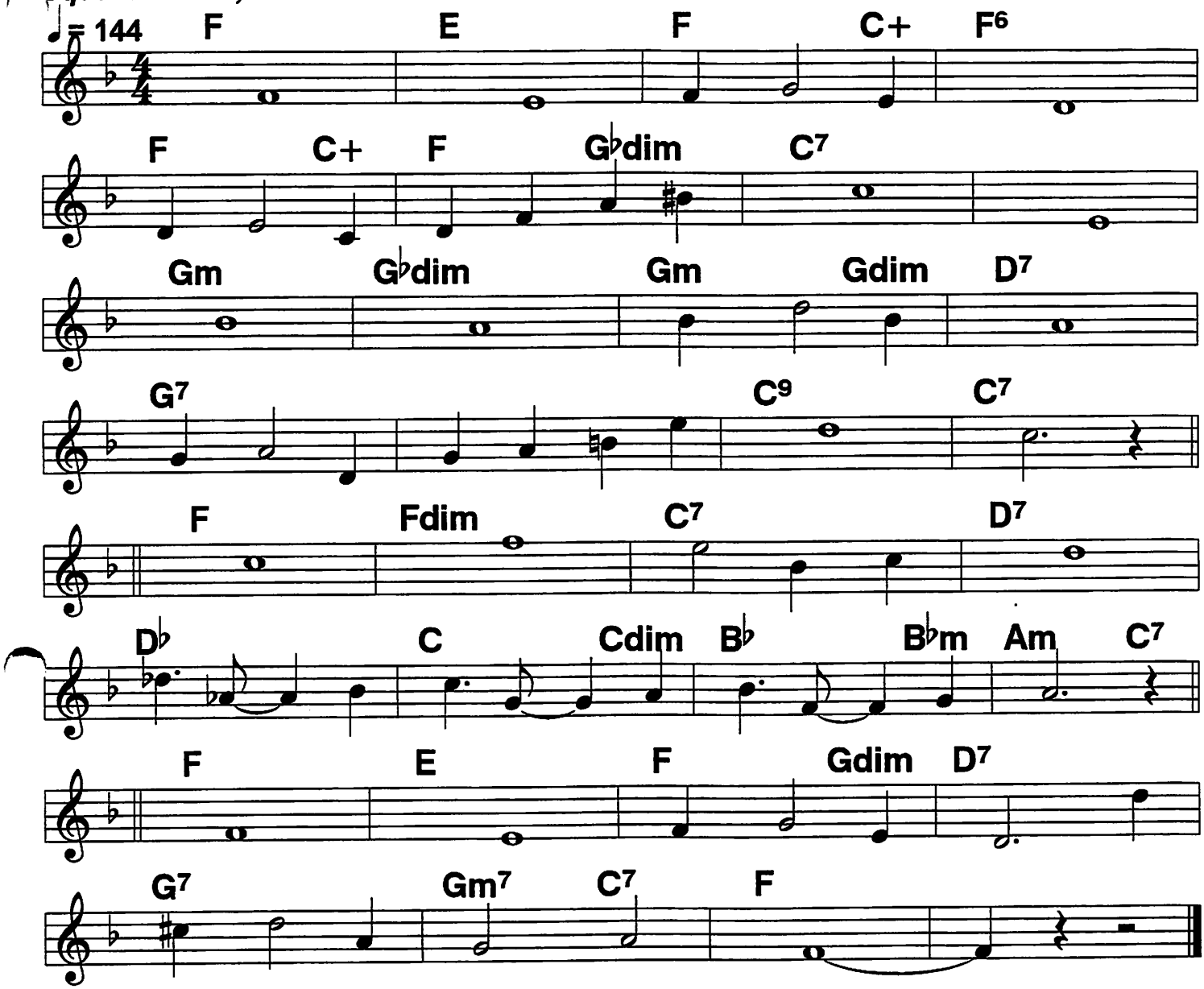
Bb book

246

c. Cole Porter, 1929

♩ = 172

Square 2-beat; 4/4 or hot shuffle



You/// do/// something/ to me,///
Something/ that simply mysti- fies/// me.///
Tell/// me,/// why should/ it be,///
You have/ the pow'r to hypno- tize/// me?//|

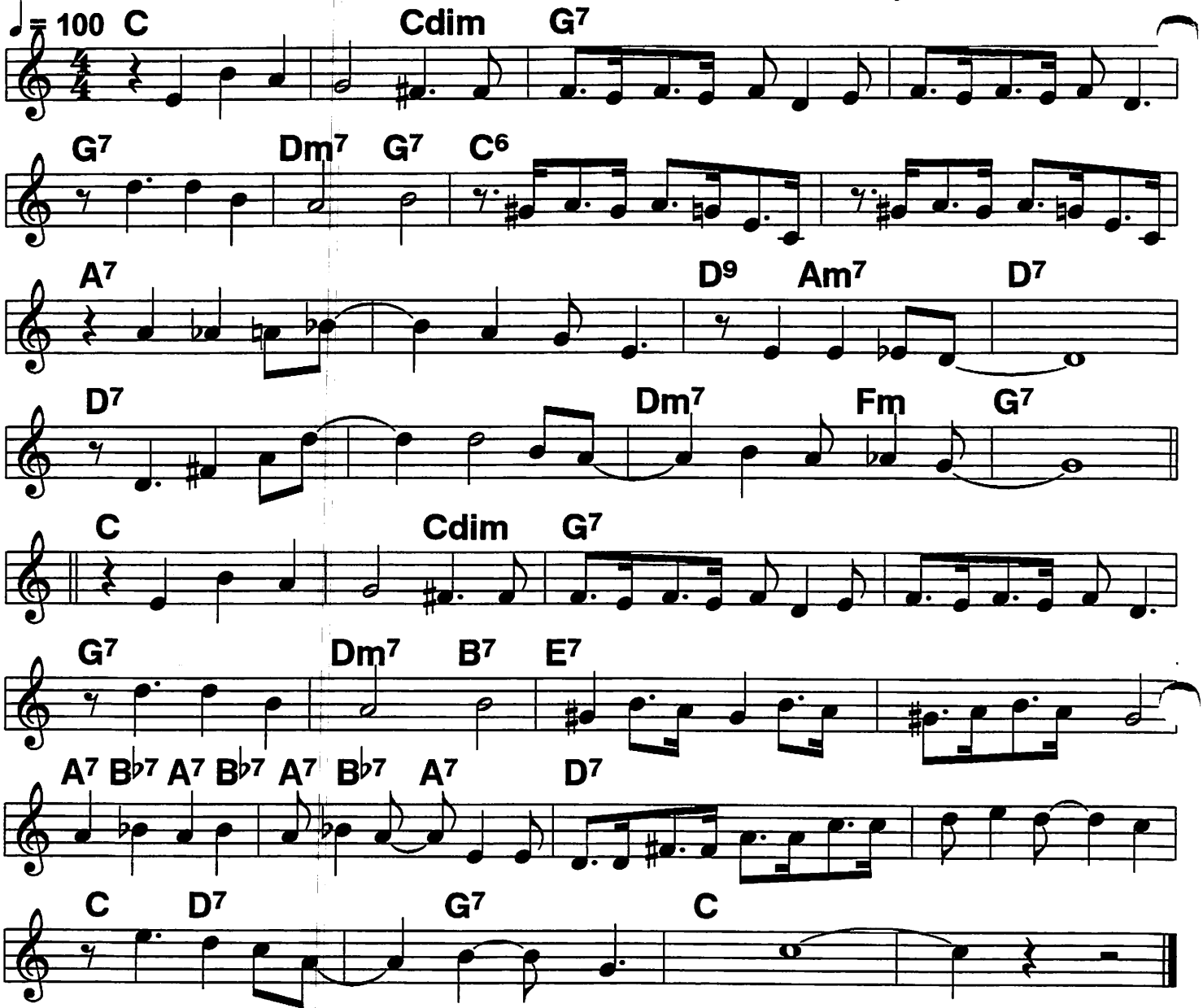
Let/// me/// live/ 'neath your spell,///
Do/ do that voo-/ doo that you/ do so well.//For

You/// do/// something/ to me,// that
Nobod-/ y else/ could/ do./// ///|

247 (Bb book) You Made Me Love You

Floridly, rhythmic lilting 2-beat

Harry James classic; c. 1913



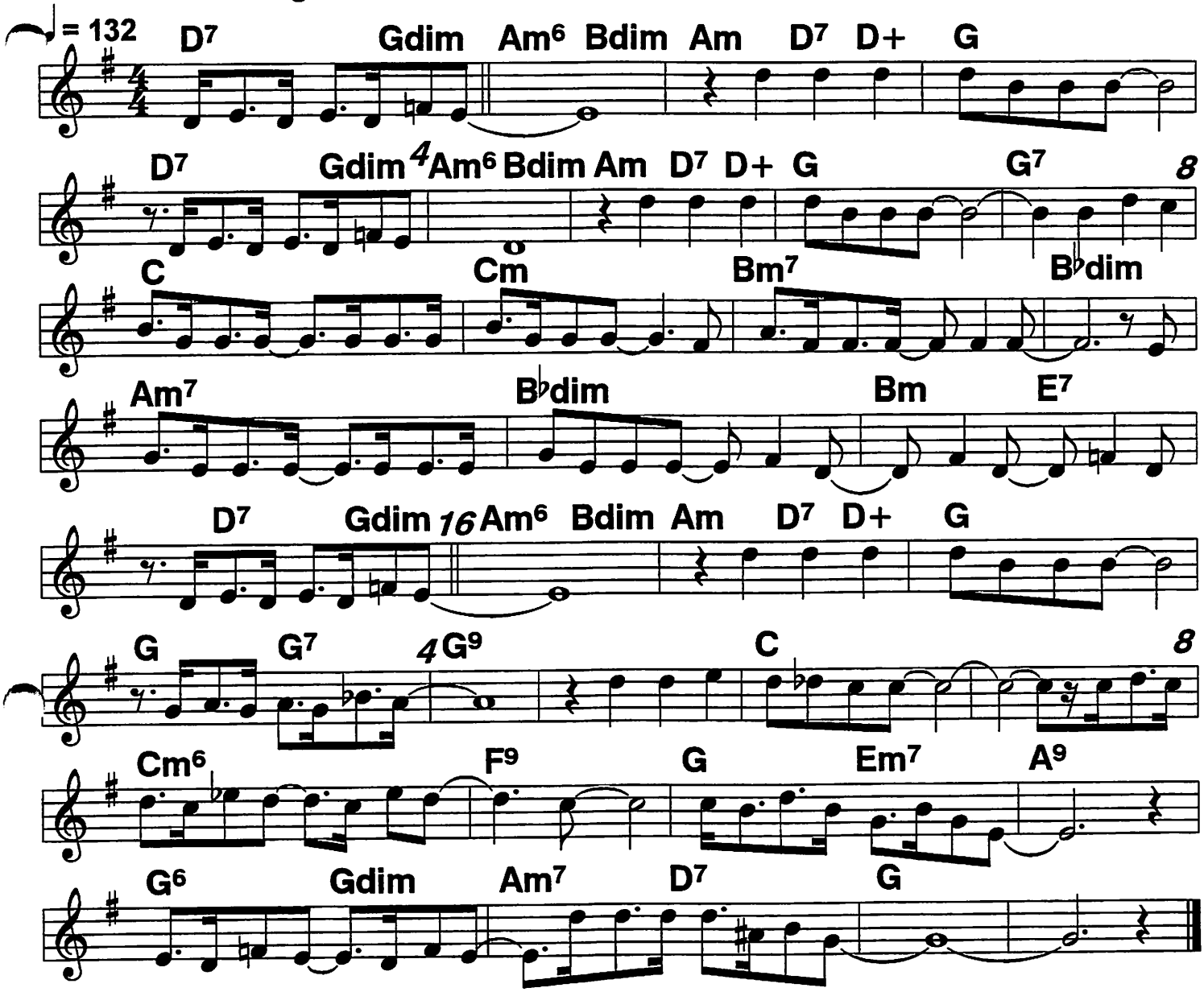
You made/ me love/ you I didn't wanna do it, I didn't wanna do it,
|You made me want/ you/
and all the time you knew it, I guess you always knew it.
You made me hap- py sometimes, you made me glad///
But thre were times / dear, you made me feel so bad.///

You made/ me sigh/ for, I didn't wanna tell you, didn't wanna tell you,
|I want some love/ that's/ true, yes I do, 'deed I do, you know I do.
Gimme, gimme what I cry for, you
know you got the brand of kisses that I'd die for,
|You know you made me/ love you./// ///|

You Turned the Tables On Me (Bb book) 248

Moderate 4/4 swing

Goodman hit, 1936



(You turned the tables on) Me/// / And now I'm
falling for you.// |You turned the tables on
Me/// /I can't be- lieve that it's true./ I always
Thought when you brought the lovely presents you brought why
hadn't you brought me more./// But
Now if you'd come I'd welcome anything from the
five and ten cent store. You used to call me the

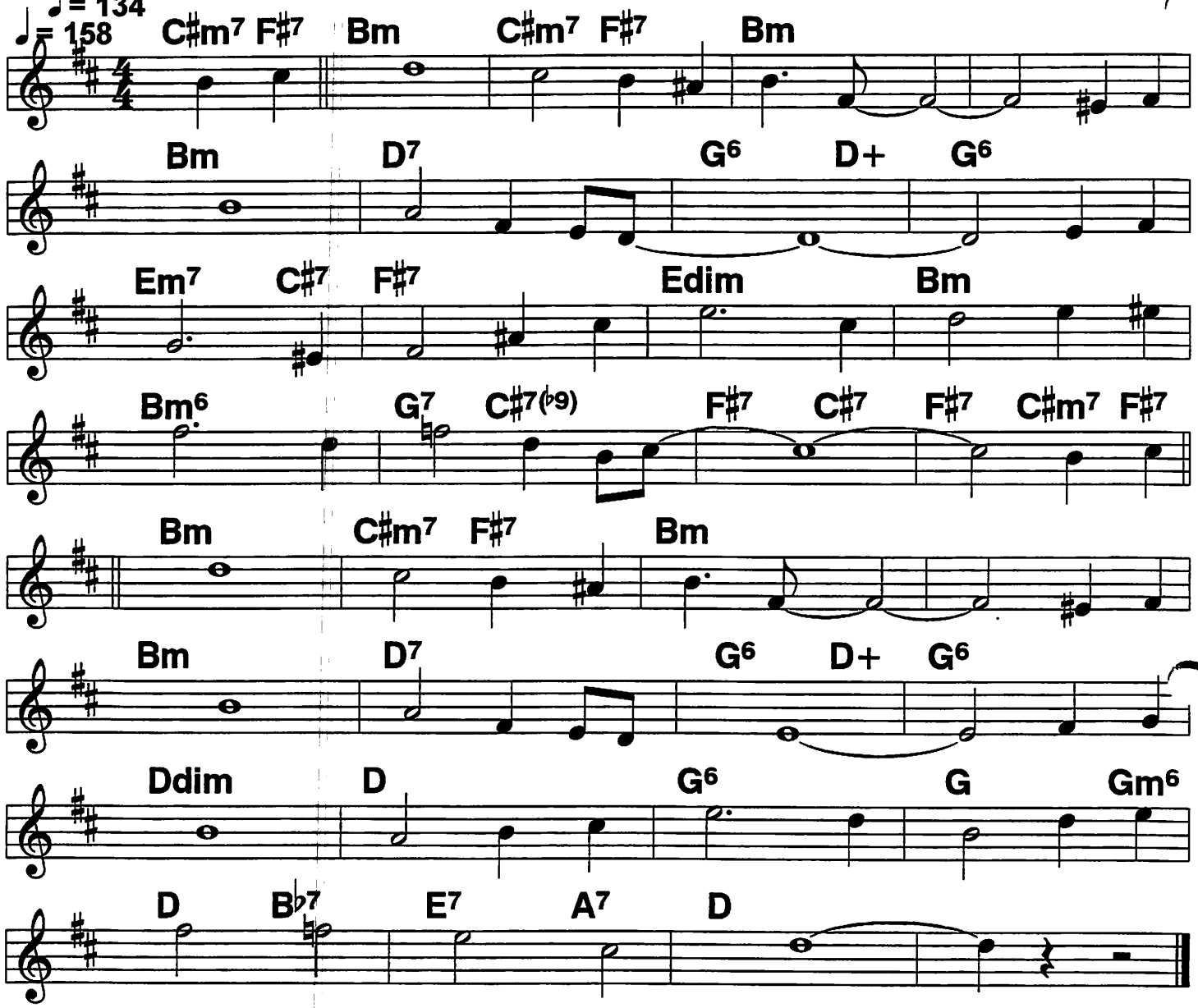
Top/// /you put me up on a throne/ you let me fall with a
Drop/// /and now I'm out on my own,/ //But after
Thinking it over and o/ver/ |I got what was coming to me.///
Just like the sting of a bee, you turned the tables on me.///

249 You'd Be So Nice To Come Home To

Bb book

4/4 swing, 2-beat, Bossa Nova

c. Cole Porter, 1942



(You'd be) So/// nice/ to com home/ to,/ // you'd be
So/// nice/ by the fire./// //While the
Breeze// on high/ sang a lull-//a- by/ you'd be
All// that I/ could de- sire./// //Under

Stars/// chilled/ by the win-/ter,/ //under tan
August moon,/ burn-/ing a- bove,/// //You'd be
So/// nice/ you'd be par-//a- dise/ to come
Home/ to/ // and/ love./// //||

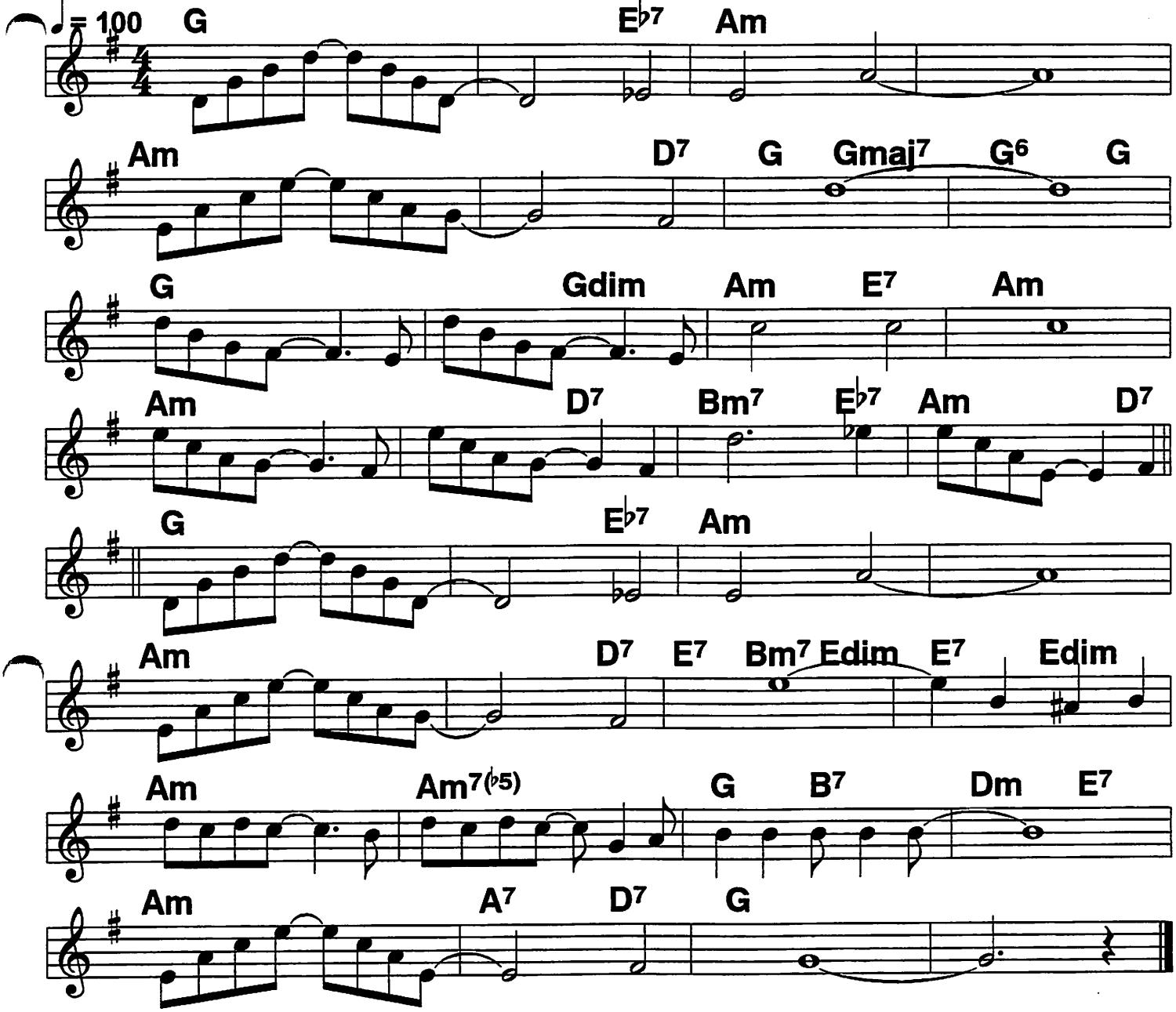
You'll Never Know

Bb book

250

Smooth 4/4, legato

c. Warren, 1943



You'll never know just how much/ I/ miss/ you/ ////
You'll never know just how much/ I/ care./// ////
And if I tried, I still couldn't hide/ my love/ for/ you///
You ought to know,/ for haven't I told you
so,// a million or more/ times.

You went away and my heart/ went/ with/ you./ ////
I speak your name in my ev-/ry/ prayer./// /If there is
Some other way/ to prove that I love you, I swear I don't know how.///
You'll never know if you don't/ know/ now./// ////|

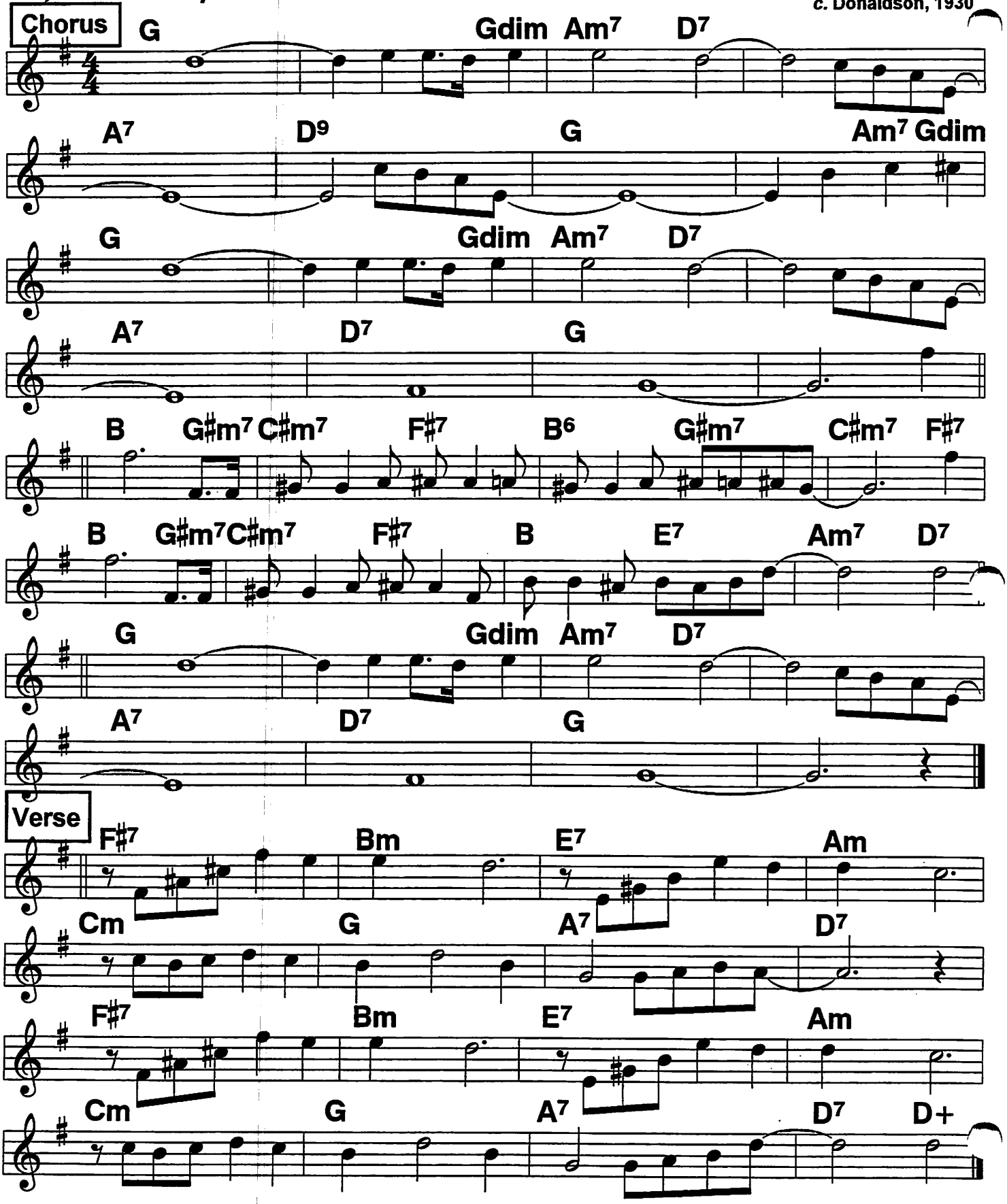
251 You're Driving Me Crazy

Bb book

♩ = 148

4/4; various tempos

Armstrong, 1930;
c. Donaldson, 1930

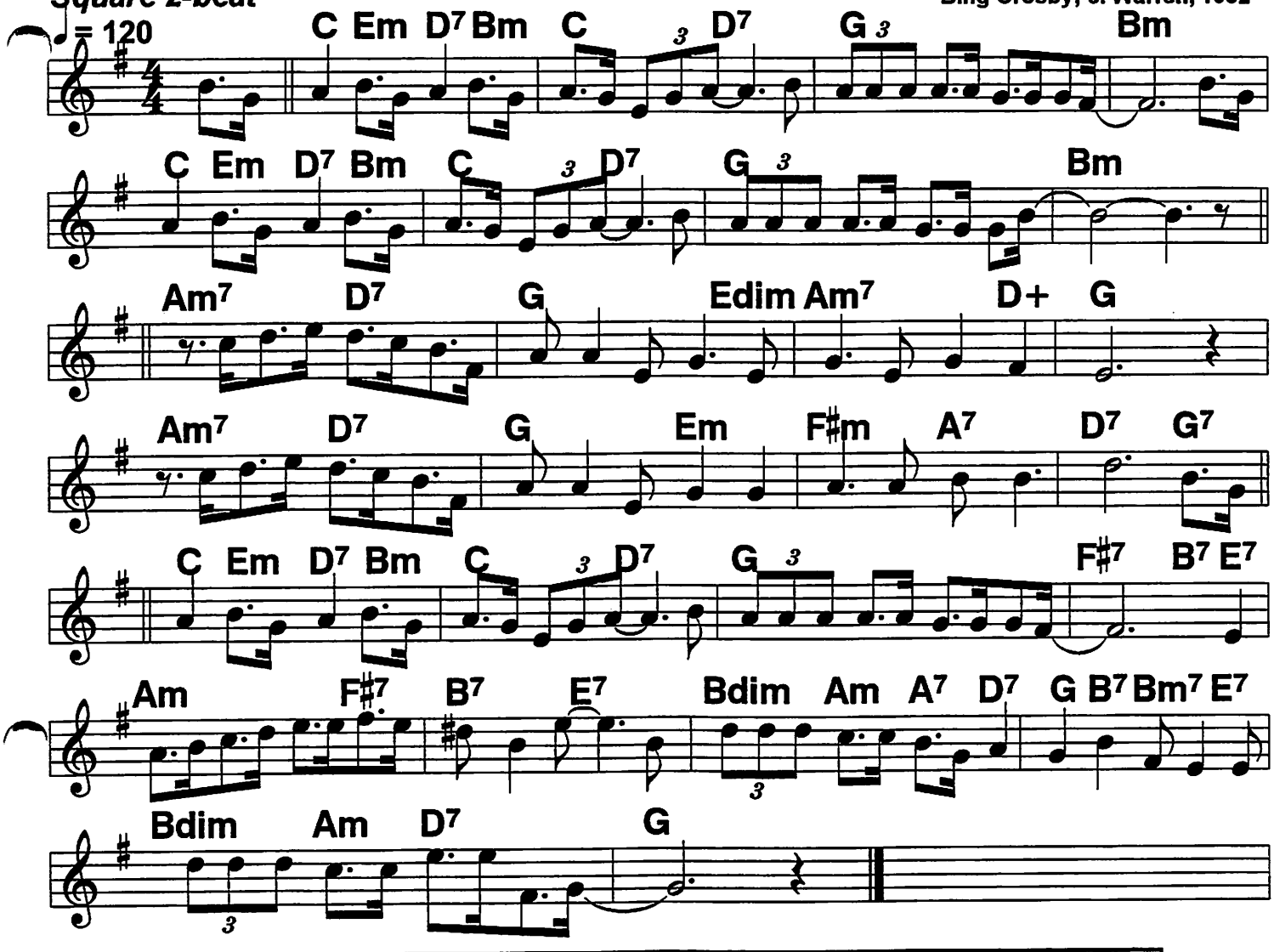


You're Getting To Be A Habit With Me

Square 2-beat

♩ = 120

Bing Crosby; c. Warren, 1932



(Ev'ry) Kiss, ev'ry hug seems to act just like a drug, you're
getting to be a habit with me.//Let me
Stay in your arms, I'm ad- dicted to your charms, you're
getting to be a habit with me.//|

|I used to think your love was something that I could
take or leave a- lone//|
|But now I couldn't do with- out my supply, I
need you for my own.//Oh I

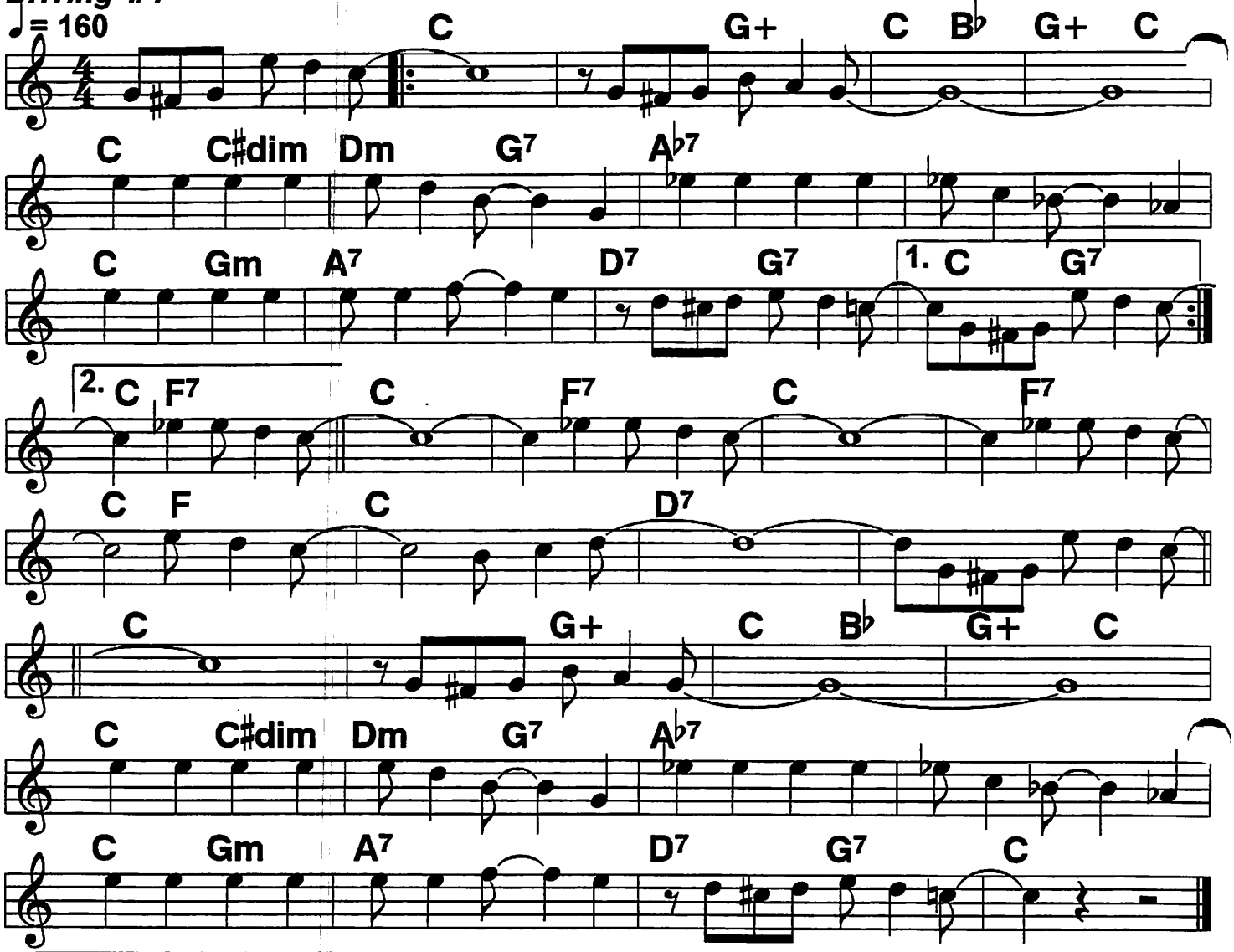
Can't break away I must have you every day/ as
regularly as coffee or tea,// you've
Got me in your clutches and I can't get free/ you're
getting to be a habit with me, (can't break it) you're
Getting to be a habit with me.//|

253 (Bb book) You're Gonna Lose Your Gal

c. 1933

Driving 4/4

♩ = 160



(You're gonna lose your) Gal,/// you're gonna lose your gal./// ////
Acting like a two-time lover, keeping kisses under cover
You'll wake up and soon discover,
you're gonna lose your gal. You're gonna lose your
Gal, you're gonna fret a- way,/// you're bound to get that way.///
How can you be so conceited, take a heart and then mistreat it.
You can't have your cake and eat it,
you're gonna lose your gal. And when she's

Gone,/// /she won't come back,/// |they don't come
Back/ won't come back/ once they're gone./// /You're gonna be sur-

---

Prised,/// /you never real- ized,/// ////
Someone else can treat her nicer, someone else can shoes and rice her
Someone else can paradise her, you're gonna lose your gal.|||

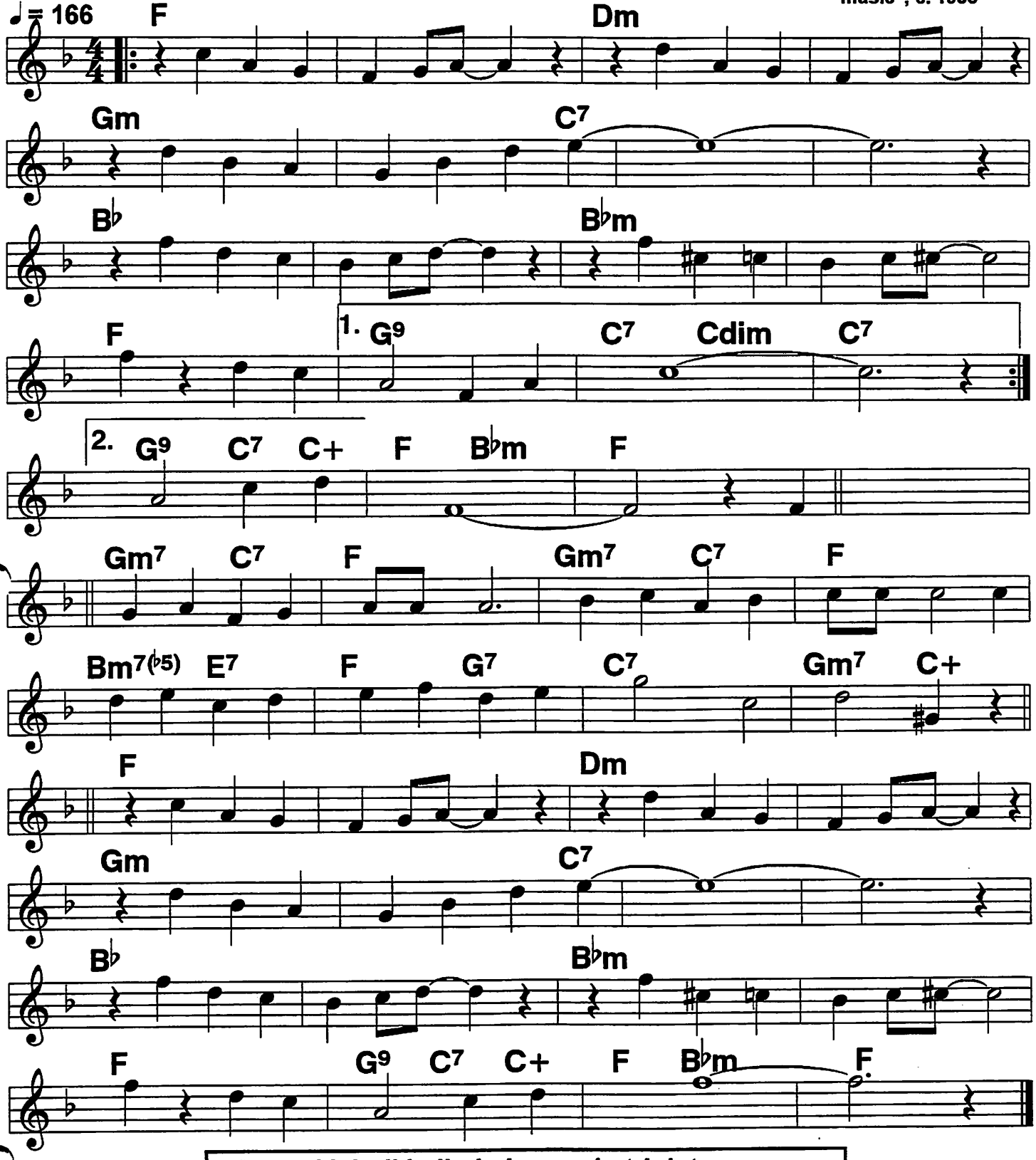
Zing Went the Strings Of My Heart

♩ = 148

2-beat, swing, shuffle, rock'n'roll ballad, twist

♩ = 166

Judy Garland, 1943; revived as "Beach music"; c. 1935



As rock'n'roll ballad, drums do triplets, rhythm does slow chung-ka-chung-ka shuffle

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